

# Historic Structures/Sites Report and Cultural Landscape Report

for

Plaza de la Guerra

prepared for the

City of Santa Barbara  
Community Development Department  
by

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## TABLE OF CONTENTS

<b>Section</b>	<b>Page</b>
<b>1.0 INTRODUCTION</b> .....	1
<b>2.0 PROJECT DESCRIPTION</b> .....	1
<b>3.0 DOCUMENTS REVIEW</b> .....	2
<b>4.0 ENVIRONMENTAL AND NEIGHBORHOOD SETTING</b> .....	3
<b>5.0 HISTORICAL CONTEXT</b> .....	3
5.1 Introduction .....	3
5.1.1 Prehistory to the Platting of the City of Santa Barbara (circa 1782-1851) ..	3
5.1.2 The American Period (1852-1928) .....	5
5.1.3 Development of the City (1929-2010) .....	8
5.2 Synthesis of the Development of De la Guerra Plaza .....	9
5.2.1 Early Development (1820-1909) .....	9
5.2.2 Revitalization of the Plaza (1910-1945) .....	13
5.2.3 The Later History of the Plaza (1946-2010) .....	15
<b>6.0 DESCRIPTIONS OF RESOURCES ON OR ADJACENT TO THE PLAZA DE LA GUERRA</b> .....	17
6.1 City Hall (735 Anacapa Street) .....	17
6.2 City Hall Pepper Tree (East side of the Plaza) .....	19
6.3 Parking Lots Extending between City Hall and the News-Press Building .....	20
6.4 Santa Barbara News-Press Building (735 Anacapa Street) .....	20
6.5 Casa de la Guerra (11-19 East De la Guerra Street) .....	21
6.6 Caesar's Alley (700 block of State Street) .....	23
6.7 Storke Placita (700 block of State Street) .....	24
6.8 Bothin Building (La Placita/McKay Building) (746 State Street) .....	24
6.9 Row of Commercial Buildings on the West Side of the Plaza (728 – 738 State Street) .....	25
6.10 Oreña Store (25 East De la Guerra Street) .....	25
6.11 Oreña Adobes (27-29 and 39 East De la Guerra Street) .....	26
6.12 El Paseo's Street in Spain (00 block of East De la Guerra Street) .....	27
6.13 Abadie/Harmer (Yorba/Abadie) Adobe Site (East side of the Plaza) .....	28
6.14 Plaza de la Guerra .....	29
6.15 Analysis of Cultural Landscape Characteristics for Plaza de la Guerra ....	31
6.15.1 Characterization of the Cultural Landscape .....	31
6.15.2 Defining the Characteristics of the Cultural Landscape .....	31
<b>7.0 EVALUATION AND ANALYSIS</b> .....	35
7.1 Designated Significant Historic Resources .....	35
7.2 Period of Significance and Evaluation of Integrity .....	35



<b>Section .....</b>	<b>page</b>
7.2.1 Evaluating Significance and Integrity (Site Analysis) .....	36
7.2.2 Application of the National Register Criteria to the Cultural Landscape .....	36
7.3 Analysis of Landscape Characteristics.....	39
7.4 Eligibility for Listing in the California Register of Historical Resources .....	44
7.4.1 Application of the State Criteria .....	44
7.5 Application of the City of Santa Barbara Structure of Merit, and Landmark Criteria to Potential Historic Resources.....	45
7.5.1 Evaluation of Additional Criteria listed in Chapter 2.3 (Section 5) of the MEA Guidelines for Archaeological and Historical Structures and Sites, February 2002.....	49
7.5.2 Summary Statement of Eligibility for listing as a City of Santa Barbara Structure of Merit or Landmark, and for listing in the California Register of Historical Resources and the National Register of Historic Places.....	50
 <b>8.0 DETERMINING THE SIGNIFICANCE OF IMPACTS TO SIGNIFICANT HISTORIC RESOURCES</b>	
8.1 Introduction to Determining the Significance of Impacts to Significant Historic Resources.....	50
8.2 Work Plan.....	52
8.3 Analysis of the Proposed Project.....	54
8.4 Impacts to Adjacent Historic Resources .....	60
 <b>9.0 CONCLUSIONS .....</b>	<b>61</b>
 <b>10.0 RESOURCES CONSULTED IN THE PREPARATION OF THIS REPORT.....</b>	<b>63</b>
 <b>APPENDICES.....</b>	<b>66</b>
<b>Appendix A: Maps</b>	
<b>Appendix B: Architect's Drawings</b>	
<b>Appendix C: Historic Photographs</b>	
<b>Appendix D: Current Photographs</b>	
<b>Appendix E: Historic Aerial Photographs</b>	

## 1.0 INTRODUCTION

This Historic Structure/Site Report/Cultural Landscape Study is for Plaza de la Guerra, a public park located in Santa Barbara, California (APN 037-092-037) (Appendix A, Maps 1 - 3). The California Environmental Quality Act (CEQA) guidelines state that proposed projects are to be analyzed to determine potential effects to historic resources. Principal No. 8 of the City of Santa Barbara General Plan provides for the protection of cultural and historic resources. Guidelines for determining the significance of a property and the significance of impacts to historical resources that may result from a development project are outlined in the City of Santa Barbara Master Environmental Assessment (MEA) (City of Santa Barbara MEA: *Guidelines for Archaeological Resources and Historic Structures and Sites* (January 2002). Plaza de la Guerra is listed on the City of Santa Barbara Potential Historic Structures/Sites list. The HSR will determine the significance of the property and its eligibility for listing as City of Santa Barbara Landmark or Structure of Merit, as well as nomination to the California Register of Historical Resources and the National Register of Historic Places. If the property is determined to be historically significant, the report will assess impacts to the significant historic resources that could result from development of the property. Prepared by *Post/Hazeltine Associates*, the HSR follows the guidelines for such studies as set forth in the City of Santa Barbara MEA.

We would like to thank Mary Louise Days and Mike Imwalle for their insights and assistance in the preparation of this report.

## 2.0 PROJECT DESCRIPTION

The City of Santa Barbara Community Development Department proposes the following infrastructure improvements to Plaza de la Guerra (Appendix B, Architect's Plans):

- Removal of five (5) on-street parking spaces from the U-shaped access road;
- Reallocation of on-street parking designations;
- Decorative sidewalks and pathways;
- Lower the lawn areas to be flush with the roadway surface to be level with the Plaza lawn area;
- Use of removable bollards between vehicle and pedestrian areas;
- Replacement and upgrade of underground utilities including electrical, water; gas and sewer lines;
- Relocation of the electrical main panel from the lawn to a location adjacent to the City Hall building;
- Landscaping improvements with a reduction in the area of lawn turf;
- Replacing most of the existing trees due to age and condition (the Washingtonia palm would remain in place);
- Strengthen the visual connection between plaza and Casa de la Guerra through the relocation of the existing flagpoles, stone monument and the removal of the planter bed facing the 00 block of East De La Guerra Street; and

- Improvements to pedestrian amenities including lighting, new trash/recycling receptacles and newspaper racks.

### **3.0 DOCUMENTS REVIEW**

The following resources and information sources were consulted during the preparation of this report (Bibliographical resources are listed in Section 10):

#### City of Santa Barbara:

Street Files for the following properties: Plaza de la Guerra, City Hall, and Storke Placita; Planning File for Plaza de la Guerra; and Architectural Survey Forms for Plaza de la Guerra, the 00 block of East De la Guerra Street, the 700 & 800 blocks of State Street, and the 700 block of Anacapa Street.

#### Santa Barbara Historical Museum, Gledhill Library

Preliminary Sketch of Santa Barbara 1853;  
Field Notes of Surveyor of 1853 Wackenreuder Map No. 1 Map. Bancroft Library, University of California, Berkeley (Copy on file at the Santa Barbara Historical Society, Gledhill Library);  
United States Coast Survey Map of Santa Barbara: 1852, 1870 and 1878;  
1877 Bird's Eye View of Santa Barbara, California. Drawn and published by E. S. Glover;  
Circa-1887 Bird's Eye View of Santa Barbara;  
1898 Bird's Eye View of Santa Barbara;  
United States Geological Survey, Santa Barbara County Special Maps: 1903 and 1909;  
Bird's Eye View of Santa Barbara. *El Pueblo de Las Rosas*. Published by E. S. Glover;  
1917 Map of the City of Santa Barbara; and  
Files for Plaza de la Guerra & Casa de la Guerra

#### Santa Barbara Public Library

Eldon Smith Collection;  
Santa Barbara City Directories: 1895-1991; and  
Sanborn Fire Insurance Maps 1886 – 1961.

#### Santa Barbara Trust for Historic Preservation, Presidio Research Center

Photographic files for Plaza de la Guerra and the Casa de la Guerra; and  
Sanborn Fire Insurance maps of Santa Barbara 1886-1931.

#### University of California Santa Barbara

Davidson Library, Special Collections, Pearl Chase Collection  
Map and Imagery Lab

## **4.0 ENVIRONMENTAL AND NEIGHBORHOOD SETTING**

The project area is located in Block 192, bounded by the 00 block of East De la Guerra Street, the 00 block of East Ortega Street, the 700 block of State Street and the 700 block of Anacapa Street. At the time the Spanish established the Presidio in 1782, the project area was located north of a series of estuaries that extended in a southerly direction from the 500 block of East Anapamu Street to East Beach (Appendix A, Map 4). The dominant landscape feature of the area is the massive alluvial fan that borders the Riviera. This geological feature is a result of the accumulation of decomposing sedimentary residues from the Santa Ynez Mountains deposited by the flow of Mission and Sycamore Creeks and a number of small subsidiary streams. Over the centuries, the creeks have moved over the entire width of their alluvial fans, depositing sediment to form the downtown's existing topography. The natural environment of the downtown neighborhood, which was characterized by large estuarine sloughs at the time of European contact, has been profoundly modified by human activity since Spain founded the Santa Barbara Presidio in 1782 and Mission Santa Barbara in 1786. Human occupation and activity have almost entirely eliminated the sloughs, which have been replaced by urban development. The neighborhood surrounding the project parcel is defined in the City of Santa Barbara's General Plan as the Downtown Neighborhood, comprised of approximately 169 acres bounded on the north by Sola Street, on the south by Ortega Street, on the east by Santa Barbara Street and on the west by De la Vina Street. Today, the neighborhood surrounding Plaza de la Guerra consists of a mix of commercial buildings and institutional facilities, such as public offices for the City and County governments and museums. The neighborhood also encompasses residential units in the form of single family houses, condominiums and apartments.

## **5.0 HISTORICAL CONTEXT**

### **5.1 Introduction**

The following section of the report provides a historical overview of the development of Santa Barbara as well as a more detailed history of Plaza de la Guerra and its immediate surroundings.

#### **5.1.1 Prehistory to the Platting of the City of Santa Barbara (circa 1782-1851)**

Long before the Spanish presidio was founded, a Chumash village existed near the mouth of Mission Creek. This settlement was inhabited for at least eight hundred years prior to the arrival of the Spanish. When an exploratory party of Spanish soldiers, commanded by Gaspar Portola, arrived in 1769, the village had a population of approximately six hundred individuals. The village was known as *Syuxtun* (The word *Syuxtun* means "the road that branches") and was the residence of *Yanonalit*, the most powerful Chumash chief at the time (Agren 1997: 2).

In 1782, thirteen years after Portola's expedition, the Spanish founded a presidio (fort) at

what was later to become the intersection of Santa Barbara and East Cañon Perdido Streets. Construction of the four-sided presidio took fifteen years to complete. Four years after it was founded, in 1786, the Franciscans established a mission near the mouth of Mission Canyon. Over the next 25 years, disease and the relocation of the Chumash to the mission had reduced the population of a number of the local villages. By 1797, *Syuxtun*'s population had shrunk to one hundred and twenty-five; six years later the village had been abandoned completely, the remaining inhabitants having moved to the neophyte settlement at Mission Santa Barbara.

During the Spanish Colonial/Mexican period (1769-1848), European settlement in Santa Barbara was concentrated primarily around the Presidio. Initially, soldiers and their families lived within its walls. However, as time passed they began to construct their own homes outside of the Presidio walls. In 1821, Spanish rule of Santa Barbara ended and California became a Mexican territory. During the period of Mexican control, prominent local families, including the Ortegas, Arrellagas, Carrillos, and De la Guerras, were granted large ranchos by the government (with the exception of a Spanish era land grant to the Ortega family, these grants dated to the period of Mexican rule). These families subsequently built expansive houses in Santa Barbara. Usually one-story in height and rectangular in configuration, surviving examples include the Casa de la Guerra and the Hill-Carrillo adobe. These large adobe houses were built to serve as town houses (*casa de pueblo*) for the families when they were not in residence on their ranchos. Surrounding these large homes were the more modest houses of the less affluent members of the community. In 1826 an *ayuntamiento* or town council was established in Santa Barbara. Consisting of an *alcade* (mayor) and two *regidores* (councilmen) the council signaled the demise of the Presidio as center of the community's civic and economic life. Later the civil government was expanded to include a *procurador sindico* (treasurer, tax collector and city attorney) and a *perfecto*, whose function was roughly analogous to that of a sheriff.

Mexico's hold on California became increasingly tenuous during the early 1840s, beginning with United States Commodore Robert Stockton's short-lived occupation of portions of Alta California, including Santa Barbara in 1844. Just two years later, in July of 1846, Monterey was occupied by American troops under John D. Sloat. Military operations soon commenced to bring California under American control, with Santa Barbara passing in and out of American hands at least once. In January of 1847, Governor Pico and American general John Fremont, signed the Capitulation of Cahuenga which brought California under the control of the United States military. Just two months later, in April of 1847, 300 American troops, popularly known as Stevenson's Regiment, landed in Santa Barbara. While the troops intended to quarter in the Presidio, it was found to be in such ruinous condition, with collapsed walls and missing roofs, that the regiment used Alpheus Thompson's adobe in the 800 block of State Street as its headquarters. On March 10, 1848, the United States Senate passed the Treaty of Guadalupe Hidalgo. Just two months later, on May 19, 1848, Mexico ratified the Treaty which ceded California to the United States. For the next two years, Santa Barbara's *ayuntamiento* continued to function as the community's governing body. On December 20, 1849, a civil government was established in California with an elected governor and

legislature. In April of 1850, five months before statehood, a common council and mayoral system was established in the City. On September 9, 1850, California was admitted to the Union as the country's 31<sup>st</sup> state. In 1851, Santa Barbara was confirmed as a "Pueblo", entitled to four square leagues of land for settlement of private land claims authorized by the State Lands Commission (Reference Book H, page 9, States Land Commission).

One of the first acts implemented by the Common Council in establishing Santa Barbara as an American city was to impose a traditional grid system on the City. In January 1851, the Common Council contracted with Salisbury Haley both to survey the town and to impose an orthogonal street grid on the informally laid out Mexican town. The street grid was centered at the intersection of State and Carrillo Streets, rather than around the decaying remnants of the Presidio, another indication of the declining importance of the former fort to the community. Haley's survey would not be finished until 1853, one year after the first Coast Survey map of Santa Barbara was completed by the United States government (Appendix A, Map 4). Replete with inaccuracies, the Haley survey (Maps #1 and #2, drawn by Vitus Wackenreuder) formed the basis for later development, including of the City and its downtown (Appendix A, Map 5).

### **5.1.2 The American Period (1852-1928)**

Initially, there was little impact to Santa Barbara after American sovereignty was established in California. The 1850 Santa Barbara County tax assessment roles still reflected the Hispanic dominance of the local economy. In the census, 33 of the 45 wealthiest property owners, with assets in excess of \$5,000, had Spanish surnames (Camarillo, 1967: 26). The community continued to reflect the dominance of its Hispanic community when Plaza de la Guerra was created in 1853 by the Common Council, then dominated by members of the established Hispanics families, such as the De la Guerras and Carrillos (for a detailed history of the plaza please see Section 6.9). Extending south from the Casa de la Guerra, as depicted on the Wackenreuder Map #2, the rectangular square was surrounded by a number of informally laid out adobe houses. By the late 1850s, however, the blocks on either side of State Street, between Ortega and Gutierrez Street, had begun their transformation into the commercial and social center for newly arrived American and European settlers, who were determined to transform Santa Barbara into an American city. By the mid-1860s it was obvious that Hispanics were losing political and economic control to an increasingly more numerous and powerful Anglo community. It was during the early 1860s that floods, drought and declining profits from the cattle trade diminished the wealth of many of Santa Barbara's established Spanish/Mexican families. Consequently, non-Hispanics, primarily Americans and Europeans, many of whom monopolized the merchant trade, began to rise in prominence (Camarillo, 1967: 29). In conjunction with these demographic changes, the city's built environment was beginning to reflect the imprint of its newer residents. Gradually, in the succeeding decades, the street grid initially laid out on the 1853 Wackenreuder, No. 1 Map, was extended over most of the area between the Mesa, Riviera, oceanfront, and Mission Street. The presence of extensive tidal estuaries located east and south of the

Plaza de la Guerra precluded the completion of much of the street grid between Santa Barbara Street and Milpas Street, and the 00 block of East De la Guerra Street continued to remain irregular in shape with its east end narrowing considerably before it intersected Anacapa Street until 1922.

The imposition of the street grid system would eventually result in the demolition of numerous adobe houses located in the path of the orthogonally aligned streets. These houses, more often than not, belonged to members of the town's Hispanic community. Increasingly, the adobes, considered to be "old-fashioned," particularly by the City's newly arrived Anglo residents, were demolished to make way for streets and structures built of brick or wood, in stylistic schemes more characteristic of late nineteenth century America. As Anglos began to establish a separate American commercial and residential center, the Presidio district became a residential barrio for Hispanic members of the community. By the late 1860s, American architectural forms, generally constructed of brick or wood, had replaced the Hispanic tradition of adobe architecture. This transition could be seen as early as the late 1860s in the imposing wood-framed Presbyterian Church with its 69-foot steeple built at the northeast corner of Santa Barbara and East Ortega Streets, in 1869, and the two-story, brick-clad Third Ward School constructed in the 600 block of Chapala Street, in 1870 (Appendix A, Map 6). This trend accelerated after 1872 with the completion of Stearns Wharf, which allowed the off-loading of pre-cut lumber necessary for these American forms of wood construction as a comparison of the 1870 and 1878 Coast Survey Maps reveals (Appendix A, Map 7). It was during this period in 1874, that the first City Hall was constructed in Plaza de la Guerra (see Appendix A, Map 7).

Beginning in the late 1870s, the City entered into a period of slower growth, exacerbated by a nationwide depression that delayed the much-anticipated completion of the railroad linking Santa Barbara with Los Angeles. A contemporary publication, *The History of Santa Barbara County*, lamented the economic doldrums that had engulfed the City, noting:

*The much-talked-of railroads had all proved a failure. Passengers came and went by steamers. No transcontinental lines of roads terminate at Santa Barbara and none even were building towards Santa Barbara. The amount of land tributary to Santa Barbara was small. There was but one result possible: the town must stand still to let the country come up; to await the coming of railroads and other necessary accessories of the great city (Thompson & West: 1883).*

The economic depression lingered on in Santa Barbara until the mid-1880s. By 1886, however, the economy began to quicken, perhaps in anticipation of the long awaited completion of the rail line, linking Santa Barbara and Los Angeles. A year later, in 1887, the Southern Pacific Railroad's coast line arrived to great fanfare. Freight and visitors now had a greater access to the city. The completion of the line also helped establish Santa

Barbara's reputation as a resort destination. This in turn propelled development along the State Street commercial corridor, which now extended in a somewhat intermittent fashion from Gutierrez Street to Victoria Street. During this period there were few substantial changes in the area surrounding Plaza de la Guerra, which continued to maintain its eclectic mix of modest adobe houses, the Casa de la Guerra, City Hall, a few businesses along State Street whose rear elevation's faced onto the plaza, and adobe houses extending along the east, south, north and part of the west side of the plaza.

In 1901, the Southern Pacific Railroad completed the northern segment of its coastal line linking Southern California with San Francisco. With the completion of the segment of line linking Goleta to San Luis Obispo, Santa Barbara now had unimpeded rail service to northern California. In conjunction with its completion of the coast line the Southern Pacific Railroad made a number of improvements to its Santa Barbara facilities, including the construction of new Mission Revival style depot on the 200 block of State Street (1905), a freight depot on Anacapa Street and a large rail yard in the area of lower Salsipuedes Street (1901-05). The rail yard along with the City's booming resort industry, which by now boasted several large resort hotels, including the Arlington Hotel (1875), the Potter Hotel (1902), and Montecito's Miramar Hotel (circa-1889), soon became the largest employers in Santa Barbara. In order to accommodate its increased population, new residential neighborhoods were developed in the City during the early decades of the twentieth century. Commercial development now extended in an almost unbroken line along both sides of State Street from the waterfront to the Arlington Hotel, located at Victoria and State Streets.

Beginning in the early 1920s, there was a renewed interest in America's earlier architectural heritage, spurring a revival of the various regional styles of America's past. In southern California, and in Santa Barbara, in particular, this was exemplified by an enthusiasm for the culture of California's Spanish Colonial/Mexican past. One of the first manifestations of this was the creation of Old Spanish Days and Fiesta (inaugurated in 1924 to celebrate the opening of the new Lobero Theatre). This movement engendered considerable interest among community activists in recasting the City's architectural vocabulary, which, up to this point was largely based on Victorian era, vernacular and Craftsman style forms, to one inspired by Santa Barbara's surviving Spanish and Mexican period architecture and its Mediterranean antecedents. Among the most significant early projects were the construction of the retail complex, El Paseo (1922-1924), built adjacent to the Casa de la Guerra and the Daily Press Building, constructed on the periphery of Plaza de la Guerra (1922). Stimulated by these early examples, Mediterranean- inspired architecture soon became the preferred stylistic motif for many of the City's commercial and institutional buildings.

By 1922, largely motivated by plans drawn by James Osborne Craig, the City presented a bond measure to the voters to relocate City Hall from the center of the plaza to the northeast corner of the plaza and to re-create the plaza as a public open space. In 1923, with the successful passage of the bond, construction began on a new City Hall, designed by the architectural firm of Sauter and Lockard. In 1924, upon completion of the current



City Hall, the old City Hall was demolished and the plaza was transformed into an open turfed area surrounded by concrete curbing. That same year "Old Spanish Days" was established to celebrate the rebuilding of the Lobero Theater and to commemorate Santa Barbara's Spanish and Mexican heritage. The community event took the form of a fiesta with a parade, music and a rodeo. It is not clear when Plaza de la Guerra was first used as the setting of "El Mercado" a cluster of booths selling food; however, this appears to fairly early in the history of Fiesta. Within a year of the plaza's completion a devastating earthquake hit Santa Barbara in June of 1925. The earthquake caused widespread damage, particularly to the older, un-reinforced brick buildings along State Street. Within a year, largely spurred by the City's newly created Architectural Board of Review, as well as the influence and encouragement of a number of the City's leaders, such as Bernard Hoffmann and Pearl Chase, most of the damaged and demolished buildings had been replaced (or remodeled) with buildings designed in various iterations of the Spanish Colonial Revival style. Some of the significant Mediterranean or Spanish Colonial Revival style buildings constructed shortly after the 1925 earthquake included the Santa Barbara Courthouse, Santa Barbara Junior High School, Our Lady of Sorrows Catholic Church, and the First Church of Christ Scientist.

### **5.1.3 Development of the City (1929-2010)**

The onset of the Great Depression in late 1929, followed by America's participation in World War II (December 1941 to August 1945), largely precluded significant development in Santa Barbara. Following the end of World War II, and for the next 30 years, California would experience one of the greatest periods of sustained economic growth in its history. During this period, Santa Barbara, with its airport, proximity to the newly developing University of California, Santa Barbara and expanding defense-related businesses, the City began to expand rapidly and to extend its corporate boundaries. To accommodate an increasing population, older housing tracts, such as the Riviera, were finally built-out, as well as newly annexed areas, such as the new suburban tracts built on the Mesa, in San Roque and outside of the city in the Goleta Valley. In response to this increased demand for housing many older homes in the downtown area were demolished to make way for apartment buildings. While State Street remained an important commercial thoroughfare, its extension northward led to the creation of a new commercial corridor along upper State Street (formerly part of Hollister Avenue), defined by strip mall style commercial buildings, motels, and a large retail mall, La Cumbre Plaza (built 1968). Concerned with the gradual drift of businesses out of downtown, civic and business leaders worked to recast State Street, between Victoria Street and Ortega Street, as the "State Street Mall," a pedestrian friendly commercial zone that featured landscaping, paseos, wider sidewalks, elimination of parking on State Street, the establishment of one-way streets, and commodiously-sized parking lots that opened off of Chapala and Anacapa Streets. This re-development proved to be a great success and to a great extent this model has continued to characterize subsequent improvements to the downtown core.

In conjunction with the physical re-alignment of the downtown's parking, landscaping and other features to make it more "user friendly" was the implementation of historic

preservation ordinances to help preserve and enhance the physical character of Santa Barbara's historic Spanish Colonial/Mexican era past. One of the first ordinances in support of this was the creation, in 1959, of El Pueblo Viejo Landmark District, which created a design review district tasked with preserving, enhancing and expanding the downtown's Mediterranean and Spanish Colonial Revival style architecture. Since the late 1970s, new construction in the downtown area has largely drawn its inspiration from these architecture styles, as enumerated in the *Guidelines for the El Pueblo Viejo Landmark District* (update in 2009). Notable improvements to the downtown during this period, with supportable funding by the City of Santa Barbara's Redevelopment Agency, included the renovation of State Street sidewalks and landscaping from Ortega Street south to Stearns Wharf. In the late 1980s a large shopping mall, the Paseo Nuevo, was built on the west side of the 700 and 800 blocks of State Street. The mall, and other nearby Redevelopment Agency-supported projects are largely responsible for helping to revitalize the economy of the downtown area. Since the late 1990s, mixed-use projects, which combine commercial development with residential units and condominium projects, have become the most prevalent type of commercial development in the downtown area.

## **5.2 Synthesis of the Development of Plaza De la Guerra**

### **5.2.1 Early Development (1820-1909)**

With their acquisition of huge ranchos, members of the Santa Barbara's leading families such as the Carrillos, Oreñas, Ortigas and De la Guerras acquired sufficient wealth to build large town houses in Santa Barbara, the most lavish of which were the various homes of the Carrillo, Aguirre and De la Guerra families. As noted in histories of the De la Guerra family and the plaza, it owed its origin to Jose de la Guerra's construction of a mansion in 1820 (see Appendix A, Map #5) (Bastian, Murakami, and Pubols 1990: 35). Construction of the house provided a northern terminus for the plaza, which functioned as the most important meeting place and center for the community following the gradual abandonment of the Presidio during the early to mid-1830s. The transition of the community's major public space from the Presidio to the home of Jose de la Guerra was symptomatic of the diminishing importance of the fort, and the diminishing role of the military in post-Spanish Santa Barbara. Extending south from the Casa de la Guerra's u-shaped façade was an open space that appears to have been considered part of the De la Guerra family's landholdings. With its proximity to the home of Santa Barbara's most influential family the area soon became an informal plaza used for public events such as those described so vividly by Richard Henry Dana in his autobiographical book *Two Years Before the Mast*.

By the 1840s, a number of adobe houses were located on either side of the plaza; however, because the earliest detailed map of Santa Barbara was not drawn until 1852, when the first United States Coast Survey map was completed, the early history of these buildings is somewhat unclear. During the 1840s, local property owners, including several who owned property around what would later become Plaza de la Guerra, petitioned the *ayuntamiento* to validate their land claims. With the transition to American control in 1849,

the first accurate maps of the downtown property holdings were surveyed by Haley and drawn by Vitus Wakenreuder between 1852 and 1853. Completed shortly after the imposition of American rule, the Wakenreuder Map #1 appears to accurately reflect the state of the plaza in the early to mid-1840s (see Appendix A, Map 5 and Appendix C, Historic Photographs 1 – 18). On the Haley and Wakenreuder Maps the open space is titled, "Plaza De la Guerra" and the owner of the property is listed as Miguel de la Guerra. On its north side, the rectangular parcel claimed by Miguel de la Guerra is lined by four adobe houses, with the house at the north end owned by Octaviano Gutierrez, flanked on its south by the Ysebel Yorba home (see Appendix C, Photograph 10). Just southeast of the Yorba house was a smaller house owned by Carlos Ruiz (the Ruiz may not have gained title to their parcel by this date as the Haley Map does not depict a parcel boundary for their house). On its south side, the Ruiz home is flanked by a parcel owned by Jose Lorenzana. The south end of the plaza was delineated by two parcels, one owned by Carlos Antonio Carrillo and other by Pedro Carrillo. Both parcels were developed with adobe buildings. The west side of the plaza was divided into four parcels. At the north end was the Francisco Leiba parcel which was developed with a two story adobe house; this was flanked on its south side by the Gaspar Oreña property, which was developed with a one-story adobe. On the south side of the Oreña parcel was a smaller lot owned by Carlos Carrillo and another plot owned by Maria Ortega. On the south side of the Ortega parcel was a plot of land at the location of the current day Storke Placita, which links State Street and the plaza.

Imposition of the official street grid, beginning in 1852-1853, resulted in the eventual demolition of a number of adobe houses that were located within the street right-of-way. Eventually, some adjustments were made to the grid to preserve existing structures, such as the two-story Francisco Leyva adobe located on the southeast corner of the intersection of East De la Guerra Street and State Street. Other adobes in the vicinity of the plaza, such as the Carlos Antonio Carrillo adobe, which extended across what is now East Ortega Street and the Octaviano Gutierrez adobe, located on the site of the present-day location of City Hall, eventually would be demolished. The official map prepared by Vitus Wackenreuder of the Haley's street grid provides the first detailed depiction of Plaza de la Guerra during the early 1850s (see Appendix A, Map 5). This map designates the rectangular strip of land as Plaza de la Guerra, which reflects the municipal council's passage on April 29, 1853, of Ordinance No. 37 setting aside certain city-owned lands, including land fronting on the Casa de la Guerra, for use as public squares and public walks. The ordinance describes the public square as follows:

*A) The entire piece of land that circumscribes toward the northeast the present street that runs in front of Don Jose De la Guerra y Noriega's house; by the southeast through the lands of the deceased, Don Carlos Carrillo's heirs, and that of Don Pedro C. Carrillo; by the northeast by the lands of Don Octaviano Gutierrez, Dona Isabela Yorba, y Dona Maria del Carmen Rodriguez; and by the southeast by the lands of Don Francisco Layba, Don Gaspard de Orena, y de Dona Maria*

*Ortega with the name of "Plaza De la Guerra" (Ordinance No. 37 "An Ordinance That Designates the Public Squares and Public Walks," April 19, 1853).*

Initially, statehood brought few visible changes to Plaza de la Guerra, which continued to reflect its Spanish Colonial/Mexican era appearance, with adobe houses extending in a somewhat irregular fashion around the four sides of the plaza and an informal network of pathways that linked the plaza with surrounding streets, which for the most part, remained ungraded and unpaved and in several instances were blocked by existing houses (see Appendix A, Map 5). No other known detailed maps of Santa Barbara's downtown were drawn between 1853 and 1870, making it difficult to delineate the plaza's transformation during this period. However, as noted in previous studies of the Americanization period in Santa Barbara, Santa Barbara's pre-statehood Hispanic elite were effectively marginalized by the late 1860s (Camarillo 1979: 8 - 9). Notwithstanding their loss of political and economic power, descendants of the early Hispanic settlers would continue to reside in the several block area surrounding the remnants of the Presidio. In fact, until circa-1874, the area surrounding the Plaza de la Guerra would remain quasi-residential in nature. At the north end of the plaza was the Casa de la Guerra (Appendix C, Photographs 1 & 2). At the south end of the plaza was the Supulveda Adobe built sometime before 1860 by Francisco de la Guerra (The house was at the location of the present day Santa Barbara News-Press building) (Appendix C, Photograph 3). Also at the south end of the plaza was the former Carlos Carrillo adobe (demolished by 1870). On the west side of the plaza were several American style brick or wood commercial buildings (see Appendix A, Map 6).

In 1874, Santa Barbara's first City Hall was built in the middle of Plaza de la Guerra (By this time the City owned this portion of the plaza) (Appendix A, Map 7, Appendix C, Photograph 2a). Designed in the Italianate style, the two-story brick and wood building housed the City Hall, jail and fire department (see Appendix C, Photographs 3 - 6). Located near the north end of the plaza, its entrance was intended to open onto the 00 block of East De la Guerra Street. However, because this block of East De la Guerra Street was eventually shifted slightly to the north, the three arched openings for the fire department's horse-drawn wagons opened onto an expanse of unpaved ground that extended to the Casa de la Guerra's courtyard. The decision to locate City Hall at the plaza likely was made because it was more economical to build on a lot that the City already owned and because the plaza was located adjacent to the rapidly developing commercial corridor along State Street. The construction of City Hall largely precluded the use of the plaza as an open public square; instead, in addition to City Hall was the site of drying racks for the fire hoses and at least one small outbuilding.

Even before the construction of City Hall, the demographics of the plaza area had begun to change, with residential use increasingly giving way to commercial and public uses. By the early to mid-1870s, more businesses were located around the plaza, including commercial buildings on the west side of the plaza, the offices of the Justice of the Peace (housed in the Supulveda Adobe) and the Louis Raffour Hotel (located in the former Gutierrez adobe, the hotel opened in 1873). Sometime between 1886 and 1892, the

Raffour Hotel was augmented by the construction of a freestanding, two-story tall Italianate style building that encroached into East De la Guerra Street until its demolition in 1923 (Appendix C, Photographs 5 - 7). By 1886, the west side of the plaza was taken up by the rear yards of a number of commercial structures facing onto State Street, all of which consisted of either newly-constructed buildings built between the early 1870s and the turn-of-the-twentieth century, or Spanish Colonial/Mexican era adobe houses converted for commercial use. Among the adobe conversions was the Supulveda adobe, which, in the late 1880s, became the offices for the Daily News (precursor to the Santa Barbara News-Press). In the early 1900s, the Borderre French Hotel opened in the former Carlos Ruiz adobe, located south of the Abadie/Harmer adobe. Originally a one-story adobe it was converted to a hotel by Jose Borderre. Later, the hotel was enlarged when a freestanding wing was constructed off the hotel's north side sometime between 1892 and 1901; the wing housed the relocated Justice of the Peace offices until 1927 (Wilcoxon 1993: 13) (see Appendix C, Photograph 7). Further alterations were made to Borderre's French Hotel in 1902, 1903, and 1911 (Wilcoxon 1993: 13-14). In 1906, the Santa Barbara artist, Alexander Harmer, transformed the Abadie/Harmer Adobe, which had been inherited by his wife, Felicidad Abadie into an art studio and home (see Appendix C, Photograph 10). New buildings included a one-story, brick wing built at the rear (south) elevation of City Hall. Intended to house a stable it was constructed sometime between 1892 and 1903. In 1903, Leyva adobe was demolished to make way for a two-story brick commercial building located at the northwest corner of the plaza.

By circa-1900, the south end of the plaza behind City Hall had been partially fenced and landscaped. It was sometime during the late nineteenth or early twentieth centuries that two Washingtonia palms were planted behind City Hall. One of these palms, located on the east side of the plaza, survives to this day (2011). By the early twentieth century the plaza had been further truncated, with the open portion of the parcel confined to the area between City Hall's façade and the Casa De la Guerra. The rear of the plaza was now given over to a service area for City Hall, the Fire Department and other City offices. Narrow, unpaved drives extended on either side of the plaza from East De la Guerra Street to the south end of the plaza (see Appendix C, Photograph 10). At the south end of the plaza, pedestrian access to State Street was via Caesar's Alley; another narrow public right-of-way that extended from the southwest corner of the plaza towards State Street. This right-of-way, located at the approximate location of the west end of the News-Press Building, was in use until sometime after 1923. Access to the plaza was further obstructed by the Raffour Hotel, which encroached into De la Guerra Street, reducing the width of the street to less than half of its intended width.

It was this somewhat chaotic mix of Hispanic adobes, nineteenth century commercial architecture, and the looming mass of City Hall set in the middle of the plaza, which in 1909 drew the ire of urban planner, Charles Mulford Robinson (see Appendix C, Photograph 7). In Robinson's *Report Regarding the Civic Affairs of Santa Barbara*, he advocated the removal of the Victorian era City Hall, the re-opening of the plaza and the restoration of the plaza's old adobes (Petersen 2002: 12 – 13). Within a year of Robinson's publication, changes began to be made to the plaza in order to give the space a more

distinctive appearance by drawing inspiration from the City's Spanish Colonial and Mexican period architecture. These changes reflect an attempt to implement the intent of City Ordinance #37 of 1853, which set aside Plaza De la Guerra as a public open space.

### **5.2.2 Revitalization of the Plaza (1910-1945)**

In 1910, City Hall was extensively remodeled in the Mission Revival style, complete with tile roofs, stucco walls, and a tower inspired by Mission Santa Barbara (see Appendix C, Photographs 5 & 6). Other changes include the relocation of the Fire Department to the 900 block of Chapala Street and the removal of a small service building at the rear of City Hall. Curbs were installed around the north side of the plaza and turf and sidewalks were added to the front of the building. At the same time that City Hall was being remodeled, Francis Wilson was refashioning Casa de la Guerra into what was thought to be a more authentic early nineteenth century appearance (see Appendix C, Photograph 8). Later, in the early 1920s, community activist Bernard Hoffmann developed a plan to transform the Casa de la Guerra into the centerpiece for a complex of newly constructed retail shops, restaurants, and artists' studios built adjacent to the Casa. In 1921, James Osborne Craig, who had remodeled the adjoining Oreña adobes, began work on plans for a retail shopping complex to be known as El Paseo that would incorporate part of the Casa de la Guerra. It is interesting to note that Craig's incorporation of artists' studios into the project may have been inspired by Alexander Harmer's restoration of his wife's family home into an artist studio, as well as his earlier restoration and conversion of the Oreña adobes into similar type studios. In early 1922, Craig, under the auspices of the Community Arts Association, expanded his scheme to include the redevelopment of the Plaza De la Guerra as a public open space centered on a band pavilion. Surrounding the pavilion would be an elongated oval open space of turf, with a network of paved walkways that would open onto a wide paved apron extending around the plaza. Craig envisioned a picturesque composition of small-scaled Mediterranean style commercial buildings, anchored on its northeast corner by a new City Hall surrounding the center of the Plaza. While Craig's scheme met with general support, there were even then some who questioned the historical appropriateness of his plan (Petersen 2002: 16).

While Craig's plan for the plaza never came to fruition, it did provide the impetus to float a bond measure for the construction of a new City Hall. Passed by the voters in 1921, the bond provided for the demolition of the existing City Hall and the construction of a new one at the northeast corner of the plaza, thereby allowing the Plaza de la Guerra, after a period of more than 70 years, to once again function as one of the City's most important public squares (Appendix E, Historic Aerial Photographs and see Appendix C, Photographs 11 – 15). In September 1922 the City purchased three contiguous parcels located on the northeast side of the plaza. Located between East De la Guerra Street and the Abadie/Harmer Adobe the three parcels were intended as the site for the new City Hall (see Table 1). That same year, a new building for the Daily Press was built at the south end of the plaza on the site of the Supulveda Adobe, demolished to make way for newspaper building's construction (Designed by architect, George Washington Smith, the Daily News

building was one of the first major commercial structures in the City to be designed in the Spanish Colonial Revival style) (see Appendix C, Photographs 9 & 11).

After Craig's death in March 1922, the Community Arts Association, at the request of the City, hired George Washington Smith to develop conceptual sketches for the rebuilding of the plaza. In Smith's plans, he envisioned the area as a paved plaza surrounded by picturesque grouping of Spanish Colonial Revival style buildings (Petersen 2002: 18). These plans, which Smith submitted to the City in May 1922, received strong community support (Petersen 2002: 18-19). By April of the following year, work had begun on the new City Hall and was finished ten months later in February 1924 (Petersen 2002: 19). With the completion of City Hall, El Paseo, and the Daily Press, the plaza and its surrounding buildings became one of the community's first examples of urban planning, unified by its Spanish Colonial Revival style aesthetic.

While the plaza had been reopened to widespread public acclaim, a consensus could not be reached as to an appropriate design for the square itself. In the interim the open space was simply graded and planted with grass within the existing concrete curbing that surrounded the center of the plaza. Additional landscaping was relegated to a number of small trees set near the south end of the plaza and two queen palms planted near East De la Guerra Street. Other improvements included the installation, in circa 1923-1924 of scalloped adobe walls on three sides of the plaza, one segment located on the west side of the plaza to the rear of a row of existing commercial buildings, another section located on the east side of the plaza, between City Hall and the Abadie/Harmer Adobe, and the third segment on the north side of East De la Guerra Street enclosing the u-shaped Casa De la Guerra's courtyard. While simple in design these walls provided an architectural motif that visually unified the plaza into a single architectural composition. Despite the implementation of these cohesive features the plaza still lacked a master plan.

Over the next three years, between 1923 and 1925, a number of schemes for the plaza's renovation were put forth, though none of them were adopted. Among these was a plan from Smith's office featuring a Baroque style fountain near the north end of the plaza. In 1923, a plan was developed by the City Engineer that would have included a fountain, a band pavilion set at either end of the plaza and the remainder of the open space transformed into public parking (Appendix A, Map 8). Not surprisingly, this scheme was not well received by anyone. Other ideas included a conceptual plan from the firm of the Olmsted Brothers. Working with Charles Cheney, the firm proposed a scheme that featured a central paved area with a sculptural element at the south end of the plaza and a fountain at the north end. The footprint of the plaza would have been slightly irregular to take into account the orientation of the Abadie/Harmer Adobe and other buildings on the south side of the plaza. Landscaping featured linear arrangements of shade trees and palms that sheltered public benches (Appendix A, Map 9 and see Appendix E Historic Aerial Photographs). In January 1925, a simplified version of Olmsted's and Cheney's plan, eliminating the fountain and sculpture, and replaced the paving with grass, was finalized by the Santa Barbara Board of Park Commissioners (Appendix A, Map 10). This plan, however, was not adopted by the City Council before a devastating

earthquake struck the City on June 28, 1925.

The severity of earthquake damage to its infrastructure implemented a reassessment of the City's priorities. Efforts were now focused on the rebuilding of the downtown's commercial core, postponing, as a result, any new changes to the plaza. One of the casualties of the earthquake was the Abadie/Harmer Adobe on the east side of the plaza and the McKay building located at the northwest corner of the plaza (see Appendix C, Photograph 17). While the McKay building was rebuilt in the Spanish Colonial Revival style, the Abadie/Harmer adobe, despite several abortive attempts to repair it, was so badly damaged that it could no longer be occupied. For the next some twenty years the plaza remained relatively unchanged. In 1945, the City acquired the Abadie/Harmer property to use as a parking lot for the adjacent City Hall. Following its purchase the remaining remnants of the earthquake-damaged adobe house and art studio were demolished and paved over. The demolition of the adobe was the first significant alteration to the plaza since its remodeling in 1924.

### **5.2.3 The Later History of the Plaza (1946-2010)**

The demolition of the Abadie/Harmer Adobe and the construction of a parking lot in its place signaled a new phase in the plaza's development. Stimulated by the increasing need in the postwar years for parking, the City Hall's parking lot was shortly followed by the addition of additional parking at the east end the Santa Barbara News-Press in 1951 (see Appendix C, Photograph 18 and see Appendix E, Historic Aerial Photographs). A few years later, in 1953, the City acquired the Ruiz property on the east side of the plaza for additional parking. Construction of the additional parking lots resulted in the demolition of two more historic buildings that once formed a part of the plaza's early twentieth century setting, the Justice of the Peace building and an adjacent wood framed building. Other changes to the plaza were less noticeable. In 1950, a bronze memorial plaque, commemorating the first meeting of the 1850 Common Council of Santa Barbara, was affixed to a large sandstone boulder and installed at the north end of the plaza. In the early to mid-1950s, Queen Palms were planted around the perimeter of the plaza, whose landscaping continued to remain fairly minimal.

In the succeeding years plans for renovating the plaza would continue to reflect the tension between the escalating demands for accommodating automobiles and a desire to maintain the historic quality of Plaza De la Guerra (Petersen 2002: 22 - 23). Various ideas and concepts for the plaza were submitted that attempted to address these ongoing issues. In 1963, a plan was submitted by Cooke, Frost and Greer, to transform the plaza into a combination nuclear bomb shelter and underground parking garage. This unrealized scheme was soon followed by others, including one, in 1966, by Charles M. Hansen to convert the south end of the plaza into a traffic round-about, followed two years later, in 1968-1969, with a plan by Peterson/Langford and Stewart, Gruen, Gruen+Associates and Wallen Associates to reconfigure the plaza with an underground parking garage (Petersen 2002: 22 - 26). The plans also included the conversion of the plaza into a pedestrian public square. None of these plans were realized. In the 1990s



street lights were added to the perimeter of the plaza's lawn. During this same period one of the Washingtonia palms that had been planted in the early 1900s died (it was not replaced). Other alterations to the plaza included the installation near the south end of the plaza of a small tent structure to house an electrical panel. More recently, two plans, one developed by architect Henry Lenny, in 1994, and the other by architect, Fred Sweeny, in 1997-98, while differing in their design, emphasized the plaza as a pedestrian space and incorporated Storke Placita as an integral element of their scheme. These plans, like others before them, provoked debate but no community consensus. As had been the case since the end of World War II, the tension between effectively accommodating parking needs while preserving and enhancing the pedestrian character of the plaza proved to be intractable.

Over the years changes continued to occur as well in those areas adjacent to Plaza De la Guerra. In 1989-91, architects Henry Lenny and William Mahan developed a plan for Storke Placita, which had been donated to the City, in 1975, by the Storke Foundation. The scheme incorporated into its design Post-modern stylistic elements, as well as a bronze statue of King Carlos III. The statue of the eighteenth century Spanish king, a symbol of Spanish Colonial rule in California, aroused controversy among some in the community. Eventually the design was modified to eliminate the sculpture (several years later the concrete pedestal on which the stature was to be placed was removed when the plaza was re-landscaped). In the late 1990s Casa de la Guerra underwent a comprehensive restoration to return it to its appearance during the occupancy of Jose de la Guerra (circa-1818-1858). As a result of the restoration, the garden, scalloped courtyard wall and other modifications added in the early 1920s were removed.

For the last 86 years Plaza de la Guerra, since its return, in 1924, as a public square, has continued to serve as the focal point for local community events, the Fiesta Mercado, concerts, and other public gatherings. While the plaza has been able to provide adequately for these events, it is still considered by many in the community as an often insufficiently designed space and not in keeping with the significance and importance of the plaza itself, as well as surrounding historic resources, including the Casa de la Guerra, City Hall and the Santa Barbara News-Press.

**Table 1: Major Property Transactions for Plaza De la Guerra Parcel**

Year	Parcel	Notes	Grantor	Grantee	Map Key
April 29, 1853	Original Plaza square	Ordinance No. 37	n.a.	n.a.	#1
July 27, 1904	APN 037-092-037 (portion)	Recorded July 27, 1904	Mercedes Gutierrez	City of Santa Barbara	#2
January 15, 1914	"Caesar's Alley"	Ordinance No. 799	n.a.	n.a.	#3
September 19, 1922	037-092-037 (portion)	Jane Raffour parcel to Los Angeles Trust & Savings Bank (March 23, 1922) hence to City of Santa Barbara Sept. 19, 1922.	Former site of Raffour Hotel	City of Santa Barbara	#4
See next page					

Table 1 continued					
Year	Parcel	Notes	Grantor	Grantee	Map Key
September 19, 1922	037-092-037 (portion)	Charlotte Izard parcel to Los Angeles Trust & Savings Bank (March 23, 1922) hence to City of Santa Barbara, Sept. 19, 1922)	Rear portion of former Octaviano Gutierrez property	City of Santa Barbara	#5
October 19, 1922	037-092-037 (portion)	Portion of City Hall parcel,	Heirs of Octaviano Gutierrez	City of Santa Barbara	#6
August 2, 1927	037-092-037 (portion)	Located on west side of plaza	Dario Oreña et. al.	City of Santa Barbara	#7
December 4, 1941	037-092-037 (portion)	Narrow parcel on south side of City Hall	Martha and James Arwine	City of Santa Barbara	#8
January 31, 1945	037-092-037 (portion)	Abadie/Harmer Adobe property	Harmer Estate	City of Santa Barbara	#9
January 23, 1953	037-092-037 (portion)	Former Ruiz property	Joseph & Alta Callahan	City of Santa Barbara	#10
November 30, 1975	037-092-037 (portion)	Storke Placita	Thomas Storke Foundation	City of Santa Barbara	#11

## 6.0 RESOURCES ON OR ADJACENT TO PLAZA DE LA GUERRA

The historic character of Plaza de la Guerra is formed not only by the physical elements of the plaza, but from the viewscape formed by the surrounding buildings, structures, open spaces and landscaping. Therefore, the following section of the report will provide descriptions and a brief history of these resources.

### 6.1 City Hall (735 Anacapa Street)

#### Description:

Now anchoring the east side of the plaza, Santa Barbara City Hall is a two-story reinforced masonry building with a T-shaped footprint (Appendix B, Sheet A-1.1). It features two floors and a basement level. While not symmetrical, the building's balanced arrangement of architectural elements lends it a classical formality (Appendix D, Photographs 1 – 4). The horizontal massing of the building allows City Hall to form a pleasing component to the plaza's streetscape. The main block is capped by a false hipped roof covered in terra cotta tiles. The two-story wing that projects off the northwest corner features a recessed arcade that extends along the East De la Guerra Street frontage and west elevation of the building. Rectangular piers support the arcades which on the west elevation shelter a set of double doors, set at the top of a flight of stairs that form a secondary entrance to the building. Facing towards State Street the west elevation is the primary elevation when viewed from the plaza. This elevation is linear in configuration, with the main block featuring an arcaded first floor capped by a recessed second floor porch supported by pillars with modified Corinthian capitals. On its north side this wing is flanked by a taller wing capped by a hipped roof. Housing the City Council chambers on its second floor this wing is more monumental in character with a centrally placed set of French doors opening onto a shallow balcony overlooking the plaza. The ceremonial aspect of the

balcony is emphasized by its polychromatic Renaissance style glazed terra cotta surround, capped by an oval cartouche; an armorial shield of glazed terra cotta emblazoned with the City's seal is set at its northwest corner just below the cornice. This marks the transition to the L-shaped East De la Guerra Street façade, which as noted above, features an arcade along the first floor of its projecting wing. Its second floor is composed of symmetrical arrangement of double French doors that open onto shallow balconies. The recessed wing, which originally housed offices and the Police Department, is more restrained in design, featuring a balanced arrangement of fenestration on its first and second floors.

Facing towards Anacapa Street, the east elevation is T-shaped in configuration with the recessed wing set on either side of a central wing. Its most notable feature is the pair of entrance doors set at the top of flight of steps set at the center of the elevation. The projecting wing is flanked on its north side by an arcaded wing. The recessed wing on the south side of the elevation features a sloping concrete ramp that extends from Anacapa Street to a ground floor bay door. At the west end of the driveway a pair of metal gates open into a motor court, whose south side is defined by a masonry wall and a shed-roofed covered carport. At the west end of the motor court a bay door leads into the ground floor of the building. The fenestration of this wing is composed of linear arrangements of one-over-one wood sash windows on the first and second floor. On the first floor a row of windows is embellished with a faux metal balcony. The south elevation is L-shaped in configuration with a projecting wing flanked on its east by a recessed wing. Its recessed wing features rows of one-over-one wood sash windows on the first floor and two-over-two wood sash windows on the second floor. The second floor windows are embellished with a faux metal balcony. The projecting wing's fenestration is composed of a centrally placed one-over-one wood sash window on the first floor and a two-over-two wood sash window on the second floor.

### Construction History:

Largely at the instigation of Bernard Hoffmann and Thomas Storke, a bond measure was presented to voters in 1922 to fund the construction of a building to house City offices, including the Police Department, Jail, City Hall, the Health Department, and the Public Works Department. In July of that same year, after voters passed the \$150,000 bond measure, a number of architects and architectural firms, including George Washington Smith, Marston and Van Pelt, Soule Murphy and Hastings, and Sauter and Lockard, submitted plans for the new building (Petersen 2002: 18). In August, Sauter and Lockard were selected as designers for the new City Hall (Petersen 2002: 18). While less referential to the vernacular traditions of Santa Barbara's Colonial/Mexican era buildings and the Andalusian architecture that inspired George Washington Smith design, Sauter and Lockard's scheme did include, like Smith's, a arcade set over the sidewalk on East De la Guerra Street. Construction began in April of 1923 and was completed in February of 1924 (Petersen 2002: 19). With the exception of repairs following the 1925 earthquake, the building's exterior has remained essentially unaltered since its initial date of construction; the most notable changes were alterations to the walled service yard on the south side of

the building and the installation of metal gates in the late 1980s. Designed by architect Henry Lenny, the gates, which replaced an earlier set of gates that may have come from the Child Estate.

## **6.2 City Hall Pepper Tree (adjacent to the west elevation of City Hall)**

### Description:

A California pepper tree (*Schinus molle*) is located directly opposite the flight of steps that leads up to the west façade of City Hall (see Appendix D, Photograph 3). Native to arid regions of Mexico and South America, the tree was introduced to California by the Spanish when the first settlers arrived in California in the eighteenth century.

### History:

The earliest documentation for the tree is a photograph taken of the Raffour Hotel in Circa 1900-1910 which depicts the pepper tree as already mature (Appendix C, Photograph 7). In 1923, the Raffour Hotel was demolished to make way for a new City Hall leaving the pepper tree in place. Today the tree, which is set in a tree well, is surrounded by paving was first installed in 1923, when City Hall was constructed (the paving has since been replaced).

## **6.3 Parking Lots extending between City Hall and the News-Press Building**

### Description:

Asphalt-paved parking lots extend between the south elevation of City Hall and the north property boundary with the News-Press property. Landscaping is confined to a planting strip that extends southwards from Anacapa Street from the old parcel boundary between the Abadie/Harmer Adobe and former Justice of the Peace parcels (see Figure 18). The south boundary of this planting strip is defined by a low retaining wall of sandstone cobbles which may date to the early twentieth century. The strip is planted with a low hedge, small specimen trees and a large mature date palm (*Phoenix canariensis*). At the northerly end of the retaining walls a planter strip extends for a short distance along Anacapa Street. The strip is planted with small specimen trees and large mature date palm (*Phoenix canariensis*). At its east end there is a gap in the retaining wall to allow automobiles to travel between the two sections of the parking lot. On its south side the retaining wall extends to the planting bed that extends along the north side of Plaza de la Guerra. The east side of the retaining wall defined a parking area that extends south to the News-Press property. Along the westerly end of the parking lot a wider planting strip, defined at its north end by a scalloped adobe plastered wall that parallels the sidewalk on the north side of Plaza de la Guerra.

### History:

A detailed history of the parking lots is found in Section 6.12 of this report. Before 1925 this area was the location of the Abadie/Harmer Adobe and the Justice of the Peace Building. The Abadie/Harmer Adobe, which had been damaged in the 1925 earthquake, was demolished in 1945 after the City acquired the property. The Justice of the Peace building was probably demolished at the same time, shortly after the City had purchased the lot. After the removal of the buildings the parcels were transformed into parking lots. Surviving remnants of their previous history include the large Canary Island date palms and the cobble stone retaining wall that once defined the boundary between the two parcels.

## **6.4 Santa Barbara News-Press Building (715 Anacapa Street)**

### Description:

The Santa Barbara News-Press building (formerly The Daily News Building) features a linear street façade facing Plaza de la Guerra composed of a main block capped by a shallow-pitched side gable roof flanked on its east end by a tower capped by a pyramidal roof (Appendix D, Photographs 5 – 6). At the west end of the building is a short wing with a lower roof height. While not completely symmetrical, the main block features a set of oversized double wood panel doors with a slightly projecting surround that is capped by a shallow balcony with a metal railing flanked by a series of rectangular windows on the first and second floors. On its east side the door is flanked by four large rectangular multi-light wood frame windows covered with wrought metal grills. Another four windows of the same type flanked the west side of the entrance doors. On the second floor, smaller casement windows flanked either side of the second floor balcony and its double French doors. At the east end of the second floor was a smaller wood casement window. The tower features a belvedere capped by a low pyramidal roof covered in terra cotta tiles. A pair of double glazed wood doors whose surround mimics the main entrance is set at the base of the tower. The wing at the west end of the main block featured a large paneled door capped by a transom flanked on the west by a circular window and a pair of multi-light wood casement set behind a metal grill. On the second floor, a pair of double French doors opening onto a shallow balcony is flanked on the west by a small circular window and a double wood casement window.

### Construction Chronology:

The earliest documentation of development at the south end of Plaza de la Guerra is shown on the 1853 Haley/Wackenreuder Map No. 1, which depicts the Sepulveda Adobe, a rectangular building located at the southwest corner of the plaza. The Sepulveda Adobe was at that time owned by Carlos Antonio Carrillo, adobe just to the west was owned by Pedro Carrillo. Built in the early to mid 1850s, the Sepulveda Adobe continued to define the south boundary of the plaza until it was demolished in 1922 to make way for the construction of publisher, Thomas Storke's Daily News Building (later changed to the

Santa Barbara News-Press), designed by George Washington Smith.

Somewhat more symmetrical in design than most of Smith's schemes, the Daily News Building originally featured a linear street facing Plaza de la Guerra composed of a main block capped by a shallow-pitched side gable roof flanked by wings with lower roof heights. The shallow wing that projected from the east end of the main block was more asymmetrical in design with a wood paneled door flanked by a small wood casement window on the first floor and a pair of double French doors opening onto a shallow balcony on the second floor.

In 1951, the firm of Edwards and Wade constructed a two-story addition off the east end of the building's north elevation. It features a large tower capped by a belvedere with a pyramidal roof built off the east end of the north elevation. Construction of the addition included replacing the lower roofline at the east end of the 1922 building with one that matched the plate height of the building's central block. Other alterations included the removal of a door and window at the east end of the elevation and their replacement with larger windows that mimicked the elevation's larger first floor windows.

The construction of the tower introduced an emphatic vertical element that had not characterized Smith's original scheme. The insertion of two large rectangular windows that mimicked the appearance of the first floor's existing fenestration produced a more balanced if not symmetrical arrangement than had Smith's design. There have been no substantive changes to the building's street façade since 1951.

## **6.5 Casa de la Guerra (11 – 19 East De la Guerra Street)**

### Description:

Defining the north side of Plaza de la Guerra, the Casa de la Guerra is located on the north side of East De la Guerra Street. The one-story u-shaped adobe, which was the home of the De la Guerra family from 1829 to 1943, currently functions as a house museum and museum gallery run by the Santa Barbara Trust for Historic Preservation (Appendix D, Photographs 7 – 8). The history of Casa de la Guerra has been amply documented by previous studies and in articles and publications. In addition to these studies, a comprehensive series of archaeological investigations of the casa were carried out by the Santa Barbara Trust for Historic Preservation beginning in 1990 in preparation for restoring the house to its appearance in the late 1820s (Mike Imwalle personal communication, August 25, 2010).

Casa de la Guerra is a u-shaped one-story building with whitewashed adobe walls set on a raised foundation of sandstone cobbles. Its complex, low-pitched gable roof is covered in c-shaped terra cotta tiles. Facing towards Plaza de la Guerra, the casa's south elevation is u-shaped in configuration with a raised corridor supported by square masonry piers extending around the three sides of the courtyard. Capped by a shed roof covered in terra cotta tiles, the corridor's roof has a lower pitch than the house's main roof; its floor is rammed earth. Fenestration is confined to a number of rectangular windows with wood

grills and paneled shutters set on the recessed wing with doorways set along all three sides of the courtyard. A larger door set at the northeast corner of the south elevation opens into a passageway that extends through the house to El Paseo. The courtyard, with the exception of two olive trees dating to the early twentieth century, is un-landscaped.

#### Construction Chronology:

Construction of the house began in 1819 and was completed in 1829. A number of alterations were made between 1829 and 1857. These included the construction of a two-story tower or *altito* off the northeast corner of the house. In 1857, the house was extensively damaged by the Fort Tejon earthquake. As a result, the family undertook a series of alterations to its exterior, which included enclosing the south end of the projecting wings' corridors with wood-sided walls and replacing the original windows and window casings (Bastian, et al, June 1990: 58). Reconstruction of the porch entailed the replacement of its u-shaped masonry piers with Italianate style wood piers, covering the corridor's terra cotta floor with wood planks, altering the pitch of the porch roof, replacing its terra cotta roof tiles with wood shingles and replacing the original windows with glazed multi-light sash windows. Between 1910 and 1911, architect Francis Underhill, who was married to a member of the De la Guerra family, made subsequent renovations to the house; these included modifications to the interiors of the central and northeast wings. This remodeling scheme removed interior partition walls in the north east wing and replaced the Italianate style porch piers with square wood posts. The courtyard's landscaping was enhanced with additional plantings and a more substantial fence was constructed to demarcate the boundary between the house and the sidewalk. Other changes included replacing most of the roof and wiring the house for electricity.

The most radical alterations to the Casa de la Guerra, however, occurred between 1922 and 1926 as part of the construction of the shopping and restaurant complex known as El Paseo. This was initially designed and superintended by James Osborne Craig who converted the north and west wings into shops. The east wing of the house remained residential serving as a home for members of the De la Guerra family until 1943. Following Craig's death, in 1922, the work was supervised by Craig's widow, Mary Craig, and the architect, Carleton Winslow. Among the most significant changes undertaken by the Craigs and Winslow were the removal of the nineteenth century wood siding on portions of the house's south elevation, the replacement of the narrow wood posts added by Underhill with larger square wood posts, the demolition of the *altito*, the plastering of the exterior, the widening of the porch corridors, and the conversion of the west end of the dining room into an open corridor that passed through the house to the newly created shops of El Paseo. Other alterations included modifying the interior configuration of the house, altering doors and windows, removing a series of alterations off the rear (north elevation) of the house, and replacing the corridor's wood shingle roof with terra cotta tiles. It was at this time that a scalloped wall closing off the courtyard was built. This wall was one of three segments of scalloped walls that were built around Plaza de la Guerra to help define the plaza's boundaries. Other walls of the same type are located on the east side of the plaza, between City Hall and the location of the since-demolished

Abadie/Harmer Adobe, and along the rear property lines of several commercial buildings on the west side of the plaza. At least one of these walls was built of bricks salvaged from an old adobe, or perhaps even bricks taken from the Casa de la Guerra when it was remodeled by James and Mary Craig in the early 1920s (Mike Imwalle personal communication, August 25, 2010). These walls were built sometime between 1923, when City Hall was constructed, and June 1925, as they are depicted on photographs of the plaza and Casa de la Guerra taken before the earthquake of that year (see Appendix C).

After its remodeling in the 1920s, the Casa de la Guerra remained essentially unaltered until the late 1990s, when the building was restored by the Santa Barbara Trust for Historic Preservation to its overall appearance in 1829. Alterations to the exterior of the building included re-plastering the walls, restoring the original configuration and roof line of the porch, removing the wood frame additions off the south elevation's projecting wings, removing the windows installed in 1857, and restoring the original arrangement of doors and windows. The layout of the rooms on the central wing and southeast west wings were restored to their configuration during, what the Trust considered was the Casa's period of significance (1819-1831). The courtyard garden, which dated to the early twentieth century, was removed and replaced with gravel. The scalloped wall, installed in Circa 1923-25, that once defined the south side of the courtyard, was removed in 1998 (Mike Imwalle, personal communication August 25, 2010).

## **6.6 Caesar's Alley (700 Block of State Street)**

### Description:

Located on the south side of Storke Placita is a four-foot wide concrete paved walkway that extends from State Street to Plaza de la Guerra (Appendix D, Photograph 9). On its south side the walkway is defined by the exterior wall of 720 State Street, and on the north side by a red brick retaining wall capped by a metal fence that extends along Storke Placita.

### Construction Chronology:

This narrow walkway has served as a pedestrian pass through linking State Street to the plaza as early as the 1850s, when it is depicted on the 1853 Wakenreuder No. 1, Map. Later maps, including the 1886, 1892, and 1903 Sanborn Fire Insurance Map continue to depict this walkway, albeit with a much narrower pathway than its original width depicted on the 1853 Haley/Wakenreuder Map. Caesar's Alley was set aside as a four-foot wide public open alley and thoroughfare on January 15, 1914, by City of Santa Barbara Ordinance No. 799. Caesar's Alley was claimed by the City because the four-foot wide strip of land did not appear to have been previously conveyed by the City to a private owner.



## **6.7 Storke Placita (700 Block of State Street)**

### Description:

Storke Placita is a narrow rectangular plaza that links the southwest corner of Plaza de la Guerra with State Street (Appendix D, Photograph 10). It is currently paved in brick with linear planters extending along both sides of Storke Placita. A decorative railing composed of metal poles and sheet-metal cut-outs of palm trees set on a parapet of cut sandstone blocks extends along the State Street frontage. The railing is flanked by circular piers of cut sandstone blocks.

### Construction Chronology:

Originally Storke Placita was the location of a one-story brick commercial building that was built sometime before 1870 (see Appendix A, Map 6). The building, which was remodeled on several occasions, was badly damaged by the 1925 earthquake and was subsequently demolished. The lot remained vacant until mid-1960s when Santa Barbara New-Press publisher, Charles Storke II planned to redevelop the parcel with commercial buildings and a paseo linking State Street to Plaza de la Guerra. By the mid-1960s, the property was minimally landscaped with a brick walkway, flanked on either side by box hedges in planters (Petersen 2002: 25). Storke's plans for developing the property were not realized, and after his death, the parcel was donated to the City by his heirs in 1973 (Petersen 2002: 25). In the early to mid-1980s, a bronze sculpture of King Carlos III of Spain, which had been donated to the City by the Spanish government, was installed on a temporary plinth at the center of the plaza. In 1989, the architectural firm of Mahan and Lenny designed a Postmodern interpretation of a Mediterranean style plaza that featured multi-colored concrete paving laid in a diagonal pattern that was centered on a cast-concrete plinth intended to support the statue of King Carlos III. Due to the objections of some community activists the sculpture was not installed. In the early 2000s, Storke Placita was re-landscaped by the firm of Susan Van Atta, and the pedestal removed. As part of this renovation project the concrete plinth at the center of the plaza was removed and the landscaping was partially replaced.

## **6.8 Bothin Building (La Placita Building/McKay Building) (746 State Street)**

### Description:

This three-story stucco clad Spanish Colonial Revival style building features a picturesque façade facing Plaza de la Guerra that features a cantilevered porch flanked by two and three story elements (Appendix D, Photograph 11). Notable elements include windows and doors set in pointed arched reveals, an exterior staircase set at the southeast elevation, and a spire supporting a wrought iron finial set atop the northeast corner of the building.

### Construction Chronology:

Originally, as shown on the Haley Map, this parcel was the site of the Leyva adobe, which was demolished in 1903 to make way for the McKay Building, a two-story classical style commercial building designed by Francis. W. Wilson. After being badly damaged in the 1925 earthquake, the building was replaced by the current structure designed by Lionel Pries (see Appendix C, Photograph 16). The building was remodeled in the 1980s, when a partial third floor was added to the building.

## **6.9 Row of Commercial Buildings on West Side of the Plaza (724 – 736 State Street)**

### Description:

A row of six small one-story Spanish Colonial Revival and Mediterranean style commercial buildings, including 724, 728, 730, 732, 730, and 736 State Street, extend from the Bothin Building at the corner of State Street and East De la Guerra Street to Storke Placita. Their rear elevations face onto the west side of Plaza de la Guerra. The rear elevations of the buildings between 730 and 736 featured plastered walls and outdoor patios delineated along their rear property line by a scalloped masonry wall designed by James Osborne Craig and built in 1923-1924 (Appendix D, Photographs 12 – 13). The rear wall of the buildings at 724 and 728 State Street extends to the sidewalk on the west side of Plaza de la Guerra.

### Construction Chronology:

Portions of these buildings date to the last quarter of the nineteenth century. Since that time they have undergone numerous alterations and modifications. The most significant changes occurred in 1922-1923 when the rear facades of 730 -736 State Street were stuccoed and a scalloped wall was built to visually link the buildings to the renovated Plaza de la Guerra.

## **6.10 Oreña Store (25 East De la Guerra Street)**

### Description:

Built in 1860, this one-story Italianate style building is one of the oldest surviving brick commercial buildings in the City. The street façade (south elevation) facing East De la Guerra Street features a centrally placed set of double door capped by a glazed transom set in a recessed arched reveal flanked on either side by one-over-one sash windows set in arched reveals. The arcuated openings are embellished with simplified pilasters and moldings. A projecting cornice extends along the walls top plate. A raised parapet that caps the building's south elevation partially hides the building's hipped roof from view (Appendix D, Photographs 14 – 15).

### Construction Chronology:

Constructed in circa-1860 by Gasper Oreña, the building is first documented on the 1870 Coast Survey Map (see Appendix A, Map 6). A subsequent Coast Survey map of 1878 also depicts the building. By 1886 an addition had been made off its rear elevation. In 1922, as part of the transformation of the Casa de la Guerra into a retail and art studio complex, the building's exposed brick façade was sheathed in stucco. This was the last significant alteration made to the building's street façade.

## **6.11 Oreña Adobes (27-29 and 39 East De la Guerra Street)**

### Description:

Located on the northwest corner of the intersection of Anacapa Street and East De la Guerra Street the Oreña Adobes are composed of two adobe buildings (see Appendix D, Photographs 14 – 15). Abutting the east side of the Oreña Store, the adobe at 27 - 29 East De la Guerra Street was constructed by Gasper Oreña in circa-1849. Its street façade is linear with slender wood porch posts supporting an extended roof covered in terra cotta tiles. At the center of the side gable roof is a diminutive dormer window. Its fenestration is composed of deep set rectangular windows flanking either side of the entrance doors. The adobe at 39 East De la Guerra Street is believed to have been constructed in circa-1849 by Jose de la Guerra for use as a storehouse. The buildings are depicted on the 1853 Wackenreuder No. 1 Map and subsequent maps of Santa Barbara drawn between 1852 and 1878. This building has an L-shaped footprint with the main wing facing East De la Guerra Street. At the east end of this wing is a door capped by a canopy, which is flanked on the west by two rectangular windows. A glazed display case is set at the west end of the elevation.

### Construction Chronology:

#### **27-29 East De la Guerra Street:**

The building was constructed in circa-1849 by Gasper Oreña and is depicted on the 1851 Coast Survey Map, 1853 Wackenreuder Map, No. 1 and subsequent maps dating between 1852 and 1870. The buildings were modified a number of times, most notably in 1919-1920 by architect, James Osborne Craig. Alterations include the insertion of larger windows on the street façade and inserting a pass through from one of the building's street façade through the building to the rear of the property.

#### **39 East De la Guerra Street:**

This building was constructed in circa-1849 by Jose de la Guerra for use as a storehouse. It was later sold by the De la Guerra family to Gasper Oreña, who owned the adjacent building at 27-29 East De la Guerra Street. The adobe is depicted on the 1853 Haley/Wackenreuder map and subsequent maps dating between 1852 and 1870. The

1870 Coast Survey Map shows the building's footprint as extending into the right-of-way of Anacapa Street (see Appendix A, Map 6). By 1878, the building had been reduced in length to its current configuration (see Appendix A, Map 7). The adobe has undergone a number of alterations since its initial date of construction, including the replacement of the original terra cotta tile roof with a stamped metal roof (circa-1910). Like the adobe at 27-29 East De la Guerra Street, the building at 39 East De la Guerra Street was renovated by the architect, James Osborne Craig in 1919-1920. Alterations included the insertion of larger windows on the street façade and the creation of a passageway from its street façade through the rear of the building. Sometime after the mid-1920s, a glazed projecting display case was inserted at the west end of the street façade (south elevation).

## **6.12 El Paseo's Street in Spain (00 block of East De la Guerra Street)**

### Description:

The Street in Spain is a linear passageway that links East De la Guerra Street with the interior of El Paseo (Appendix D, Photographs 16 – 17). Its southwest side is composed of the east elevation of the Casa De la Guerra which is linear in configuration. Above the exposed sandstone cobble foundation the exterior wall is sheathed in a thick coating of lime plaster. On its northeast side the passageway is defined by a two-story building, capped by tile-covered shed and side gable roofs. Along the building's first floor, a series of deep corbelled arches support the cantilevered second floor's covered porch; its fenestration is composed of rectangular multi-light wood frame windows and glazed paneled doors. The wing's cantilevered second floor is supported by massive wood corbels; its roof is composed of a shed roof, flanked on the east by a more elevated shed roof.

### Construction Chronology:

An overview of the historical development of Plaza de La Guerra, between the years 1920 and 2000, is delineated in an essay written by Kurt Helfrich, Ph.D (Petersen: 2002). As noted by Helfrich, the plaza's redevelopment was part of a larger movement to transform Santa Barbara's built environment from a Victorian era town to a Mediterranean style community. Most notable among those responsible for this transformation was Bernard Hoffmann, a wealthy New Englander who moved to Santa Barbara in 1920 in order to have his daughter treated for juvenile diabetes at Sansum Clinic. Shortly after his arrival, Hoffmann and his wife, Irene, persuaded the De la Guerra family allow most of their family home and its surrounding property to be converted into commercial space for a complex of shops, art studios, and a restaurant (Petersen 2002: 14). The implementation of Hoffmann's vision of a Mediterranean style shopping arcade, called El Paseo, anchored by the Casa de la Guerra, engendered interest in returning Plaza de la Guerra once again to an open public space. In February of 1921, James Osborne Craig's scheme for the redevelopment of the plaza was presented to the City Council by Bernard Hoffmann and publisher, Thomas Storke II (Hoffmann had recently hired Craig as the architect for El

Paseo) (Petersen 2002: 15). Craig, who had recently remodeled the nearby Oreña Adobes, had only recently arrived in Santa Barbara some six years earlier, in 1915. Before immigrating to the United States, Craig had worked under British architect, Aston Webb. Shortly after coming to America, he joined the New York firm of Carrère and Hasting before moving to the office of Myron Hunt in Los Angeles (Petersen 2002: 14). In Santa Barbara, Craig was noted for his residential commissions, the most notable being Casa Santa Cruz, the Upper East home of the Hoffmann family that he designed while undertaking the El Paseo commission (Petersen 2002: 14). Like his residential commissions, Craig's scheme for El Paseo emphasized picturesque massing and a restrained architectural vocabulary inspired by Spanish Colonial and Mexican era architecture; his emphasis on pedestrian corridors, the horizontal massing of buildings, and a resolutely domestic scale was designed to complement the nineteenth century Casa de la Guerra. When Craig died unexpectedly in 1922, work on El Paseo continued under the direction of his widow, Mary, and architect, Carleton Winslow until the completion of El Paseo's initial construction phase in 1924.

From the beginning, a notable element of the design was a pedestrian walkway extending along the northeast side of Casa de la Guerra from East De la Guerra Street to a rectangular courtyard located behind the casa. Named the Street in Spain, this paved pathway, which would provide the principal entrance into the El Paseo, was aligned with Plaza de la Guerra (then called City Hall Plaza), located on the southeast side of East De la Guerra Street. Lush massing of vines, fruit trees, and flowers were planted along the Street in Spain, in the patios, and in the courtyard of the Casa de la Guerra, enhancing the picturesque quality of El Paseo. In 1928, El Paseo was enlarged to include a small courtyard and arcaded gallery fronting onto Anacapa Street designed by Carleton Winslow. Dramatic alterations to the Street in Spain did not occur until the mid-1990s when restoration began on the Casa de la Guerra to bring it back to its historic appearance of circa-1819-1831. As part of this restoration, the windows, doors, masonry staircases, and wrought-iron balconies on the east elevation, which had been added by James Craig, were removed and the plantings along the Street in Spain either removed or simplified.

### **6.13 Abadie/Harmer (Yorba-Abadie) Adobe Site (east side of the Plaza)**

#### Description:

No above ground elements of the adobe house survive either along the east side of the plaza or in the parking lot extending in an easterly direction to Anacapa Street (Appendix D, Photograph 18). However, subsurface remains survive beneath the existing paving and landscaping. A retaining wall of concrete and water-worn cobbles extends along property line with the adjacent parcel. This feature would appear to be associated with the Alexander Harmer occupation of the adobe in the early twentieth century. Two large Canary Island date palms located in the City Hall parking lot that fronts on Anacapa Street are remnants of the garden that once existed behind the adobe house.

### Construction Chronology:

Constructed in circa-1829, the Abadie/Harmer Adobe was built by Joaquin Maitorena for his new wife, Ysabel Yorba. The house is depicted on the 1852 Coast Survey Map and the 1870 Coast Survey Map. Originally a one-story rectangular adobe brick building capped by a side gable roof. By 1878, the building had been enlarged into a u-shaped configuration with the projecting wings facing towards Anacapa Street. By 1886, a wood frame addition had been added off the northeast corner of the house. This wing later became the studio of artist Alexander Harmer who had married a descendant of the Abadie family, Felicidad Abadie. Another small wood frame addition was built off the south end of the porch facing Plaza de la Guerra. This addition is depicted on Sanborn Fire Insurance maps of 1886 and 1903. In 1925, the adobe was badly damaged by an earthquake that struck Santa Barbara on June 28<sup>th</sup>. Sections of the building, including portions of façade facing Plaza de la Guerra, partially collapsed. While badly damaged substantial elements of the building, including much of its mural-covered walls survived. In the succeeding years, plans by the Harmer family, as well as members of the community, to restore the historic building did come to fruition. Partially exposed to the elements, the adobe continued to decay. In January 1945, the City of Santa Barbara purchased the property and demolished the remnants of the adobe several months later to make way for a parking lot.

### **6.14 Plaza De la Guerra**

Plaza de la Guerra is an approximately 240-foot long by 75-foot wide rectangle plaza with a semi-circular south end surrounded by a roadway (Appendix D, Photographs 19 – 27). An undedicated concrete and asphalt paved roadway extends along the east, west, and south sides of plaza. On its northwesterly side the plaza is defined by East De la Guerra Street. It should be noted that the roadway is not a public street; instead, it is a City-owned road and parking area within parcel APN 037-092-037. Surrounded by a raised concrete curb the interior portion of the plaza is planted with grass. Near the southeast end of the plaza is a Washingtonia palm, once one of a pair of palm trees planted sometime in the late 1800s or early 1900s (the second tree died in the mid-2000s and has since been removed). Linear plantings of Queen Palms are set along the east and west sides of the plaza. Seven palms survive on the east side of the plaza and five on the west side. Two other Queen palms are located behind a sandstone boulder affixed with a bronze commemorative plaque at the south end of the plaza. Installed in 1950, the plaque commemorates the 100<sup>th</sup> anniversary of the first meeting of the City's Common Council in 1850. The large sandstone boulder is surrounded by plantings of agapanthus. Metal light standards, with sandstone bases, are aligned along the east and west sides of the turfed lawn area. These fixtures, which were installed within the last 20 years, were designed to emulate Santa Barbara's early twentieth century street lights.

The concrete and asphalt paved roadway that surrounds the center of the plaza varies in width from approximately 18 feet to 30 feet. In front of City Hall, at the intersection of East De la Guerra Street, the roadway is 20 feet wide. Near the south end of City Hall's

southwest elevation, the driveway widens to approximately 30 feet in width. From this point south towards the News-Press building, the roadway progressively narrows to a width of approximately 19 feet. On the west side of the plaza the roadway is approximately 24 feet wide along its entire length. Sidewalks vary in width, with the paving in front of City Hall approximately 20 feet in width, while the sidewalk along the west side of the plaza narrows to less than five feet in width along most of its length. Along East De la Guerra Street, the turfed portion of the plaza is delineated by a paved concrete sidewalk. To the north, Casa de la Guerra, the Street in Spain portion of El Paseo, and the Oreña Adobes, define the north viewshed of the plaza. Along its east side, the plaza is defined by City Hall, and the historic Pepper tree, which are flanked on the south by a short, angled segment of scalloped wall that was originally built to infill an open space between the Abadie/Harmer adobe (now the City Hall parking lot) and City Hall. From this point south to the Santa Barbara News-Press building, clipped Natal plum hedges screen from view the adjacent parking lots from view. This slightly angled section of sidewalk and its planter beds are aligned with the footprint of the since demolished Abadie/Harmer adobe.

Along its south side, the plaza's viewshed is defined by the Santa Barbara News-Press building. Along its west side the plaza is defined by the Spanish Colonial Revival Style Bothin Building designed by Lionel Pries (1925-1926). Between the Bothin Building and Storke Placita, the viewshed is defined by the rear elevations of six commercial building, at 726, 728, 730, 732, 734, and 738 State Street. These buildings, when originally built, predated the 1925 Santa Barbara Earthquake. The rear facades of the buildings at 730 to 738 State Street had their rear facades redesigned and unified through the construction of a scalloped plastered wall in 1923-1924. At the southeasterly end of this row of buildings, Storke Placita links the southwest corner of the plaza with State Street.

#### Construction Chronology:

Since 1924, the following significant alterations have been made to the Plaza de la Guerra or its landscaping:

- By the late 1920s, two Queen palms had been planted at the northwest end of the plaza.
- The southeast end of the plaza, which was originally linear in configuration, was transformed into a semi-circle sometime between 1943 and 1958; it is likely that this alteration occurred when the Santa Barbara News-Press building was enlarged in 1951.
- Sometime between 1943 and 1958, the northeast side of Plaza de la Guerra's grassed rectangle was reconfigured to eliminate approximately a five-foot wide section of turf. This reduction in the width of the plaza was made to accommodate additional parking.
- Queen palms were planted along either side of the plaza sometime between 1943

and 1958.

- Park benches (the same style benches that existed on East Cabrillo Boulevard) were placed around the plaza by 1951.
- A bronze plaque commemorating the 100th anniversary of the first meeting of the Santa Barbara Common Council, affixed to a large sandstone boulder, and surrounded by landscaping, was added to the north end of the plaza in 1950.
- A commemorative plaque affixed to a small sandstone rock is located near the south end of City Hall's west elevation. It was presented by the Armenian community to the City to commemorate the 200th anniversary of the founding of Santa Barbara.
- Within the last 20 years, street lamps were added to the plaza.

## **6.15 Description and Analysis of Cultural Landscape Characteristics for Plaza De la Guerra**

The National Park Service defines a Cultural Landscape as follows: *A geographic area (including both cultural and natural resources and the wildlife or domestic animals therein), associated with a historic event, activity, or person or exhibiting other cultural or aesthetic values. There are four general types of cultural landscapes, not mutually exclusive: historic sites, historic designed landscapes, historic vernacular landscapes and vernacular landscapes* (Birnbaum and Peters 1996: 4). As noted in the guidelines, for a landscape to be considered significant those historic features which convey its significance must retain their integrity of location, setting, design, materials, workmanship, feeling and association (Birnbaum and Peters 1996:4).

### **6.15.1 Characterization of the Cultural Landscape**

Plaza de la Guerra meets the definition of both a Historic Site and a Historic Designed Landscape. It meets the definition of a Historic Site because it has been the location of significant historic events since its inception during the early to mid nineteenth century and has been the location of the City's municipal government since the 1870s as well as forming an integral part of the setting of the Casa de la Guerra which was associated with the De la Guerra family for over 100 years. A Historic Site is defined as follows: *A landscape significant for its association with a historic event, activity or person. Examples include battlefields and presidential homes and properties.*

Plaza de la Guerra also meets the definition of a Historic Designed Landscape because its current configuration and appearance represents the work, in part of James Osborn Craig and others as detailed in Section 6.14 of this report. *A Historic Designed Landscape is defined as follows: A landscape that was consciously designed or laid out by a landscape architect, master gardener, architect, engineer, or horticulturalist according to design principles or a horticulturalist according to design principles, or an amateur*



*gardener working in a recognized style or tradition. The landscape may be associated with a significant person, trend, or event in landscape architecture; or illustrate an important development in the theory or practice of landscape architecture. Aesthetic values play a significant role in designed landscapes. Important examples include parks, campuses, and estates (Birnbaum and Peters 1996: 5).*

### **6.15.2 Defining the Characteristics of the Cultural Landscape**

The following evaluation of Plaza de la Guerra's Cultural landscape delineates the following nine characteristics of cultural landscape; 1) Natural Systems and Features; 2) Spatial Organization; 3) Circulation; 4) Topography; 5) Vegetation; 6) Land Use; 7) Structures; 8) Views and Vistas; and 9) Small Scale Features. Application of these characteristics will identify the resource's historic and existing character-defining features and determine the integrity using the guidelines established by the National Register for evaluating cultural landscapes (please refer to Appendix D, for photographs of the plaza).

#### 1) Natural Systems and Features:

Santa Barbara's downtown, including Plaza de la Guerra, have been so extensively altered by human activity during the last 228 years that the plaza no longer encompasses natural systems or features.

#### 2) Spatial Organization and Existing Patterns of Land Use:

Today, the organization of the landscape continues to exhibit the overall spatial layout that has characterized the property since 1924. Changes have occurred, such as the removal of several buildings that once lined the east side of the plaza between City Hall and the Santa Barbara News-Press building and the reconfiguration of the south end of the plaza into a semi-circle. Major pathways, entrances and viewsheds into the plaza, including the main entrances along East De la Guerra Street and Caesar's Alley, are still in place. Today, the plaza still functions, as it was intended to when it was designated in 1853 as a public plaza and community meeting place.

#### 3) Circulation:

The existing circulation pattern is largely the one created in 1924, when the demolition of the original City Hall allowed the plaza to be reopened. At that time, the plaza was a rectangular open space surrounded by buildings on three sides. The north end of the plaza, which opened onto East De la Guerra Street, was the primary entrance and viewshed into the plaza. The most significant secondary entrance into the plaza was via Caesar's Alley off the southwest corner of the plaza. With the demolition of the Abadie/Harmer Adobe and the former French Hotel between 1937 and 1951, the east side of the plaza was opened up onto paved parking lots that extended east to Anacapa Street, which became a secondary access point into the plaza. Storke Placita has formed a secondary pedestrian access into the plaza since shortly after 1925.

#### Paving:

Since 1924, the plaza's pathways have been confined to the concrete-paved sidewalks that ring the plaza and concrete paving of Storke Placita. Secondary walkways extend from the parking lots on the east side of the plaza to the main sidewalk. The 1924 era sidewalks have been partially replaced with decorative paving in front of City Hall and to install sloping universal access curbing. Before 1924, the roadway was mostly unpaved, and not lined with concrete curbs. Today the roadway is paved in concrete with large areas of asphalt patches. The 1924 paving material appears to have been concrete. It would appear that most of the existing sidewalks postdate 1924.

#### Curbs:

Concrete curbs extend around the north, south, east and west sides of the plaza's lawn. Another curb defines the boundary between the roadway and the sidewalks that extends around the plaza. It would appear that most of the existing curbs postdate 1924.

#### 4) Topography:

Since its creation in 1853 (as depicted on the 1853 Wackenreuder No. 1 Map), the plaza has been relatively flat. This topography has been maintained to the current day.

#### 5) Vegetation:

With the exception of a pepper tree and a Washingtonia palms, the earliest of which dates to the last quarter of the nineteenth century, the vegetation within Plaza de la Guerra is relatively recent phenomenon dating the plaza's reconstruction in 1924. Since its reconstruction, the planting palette has been confined to turf, Queen palms, and a small bed of herbaceous perennials located at the north end of the plaza. Lusher plantings are found along the north elevation of the Santa Barbara News-Press building, which in their present form date to within the last 20 years. More recent plantings along the east side of the plaza are confined to hedges and a number of shrubs. Since the period of significance, one notable specimen plant, a Washingtonia Palm, has been lost, and a number of the Queen palms planted in the 1940s have been removed.

#### 6) Land Use:

The property has functioned as a public plaza since 1853. It also has functioned as a community gathering place since circa-1829 when Jose de la Guerra completed his home.

#### 7) Structures:

The only structure within the plaza is a small tent-like structure; housing electrical equipment it is located near the south end of the plaza's lawn. This structure is less than 50

years of age and postdates 1924.

#### 8) Views and Vistas:

The views and vistas from East De la Guerra Street into the plaza and from the plaza towards the Casa de La Guerra, City Hall and the Santa Barbara News-Press building, are an important character-defining feature of Plaza de la Guerra. Moreover, the view towards the Casa de la Guerra has been in existence since the creation of the public plaza in 1853. The structures surrounding the square, which are predominantly one to two stories in height, create the plaza's sense of enclosure and modest, almost residential scale. These historic views and vistas remain intact.

#### 9) Small Scale Features:

Benches were located in the park from at least the early to mid 1940s. They are no longer present.

#### Walls:

A scalloped masonry wall located between City Hall and the former site of the Abadie/Harmer Adobe and another wall of the same type located along part of the length of the plaza's west boundary were installed in 1922-1924. These walls are important visual features of the plaza and help define its boundaries. Another wall of the same type and period, located at the Casa de la Guerra across East De la Guerra Street, was demolished in 1998.

#### Lighting:

The lawn is provided with metal light standards set on sandstone bases installed sometime in the 1990s or early 2000s. The fixture type is based on light poles used in the City during the 1920s. These fixtures are less than 50 years of age.

#### Commemorative Monuments:

A commemorative bronze plaque commemorating the first meeting of the Santa Barbara Common Council, attached to a sandstone boulder, is located at the north end of the plaza. It was installed in 1950 and is more than 50 years of age, but post-dates the plaza's period of significance. A smaller plaque commemorating the 200<sup>th</sup> anniversary of the founding of Santa Barbara is located near the south end of City Hall's west elevation (facing Plaza de la Guerra).

#### Flag Poles:

Three flagpoles are located at the north end of the plaza. These appear to have been installed in the early to mid-1950s. A City survey monument exists at the base of the

flagpoles.

## 7.0 EVALUATION AND ANALYSIS

### 7.1 Designated Significant Historic Resources:

The project area and its environs encompass a number of properties or resources that are listed or potential historic resources at the local, state or national level. Table 2 provides a list of these properties:

<b>Table 2: Designated or Eligible Significant Historic Resources</b>						
<b>Resource</b>	<b>Address</b>	<b>APN #</b>	<b>Local Level Designation</b>	<b>Date</b>	<b>CRHR*</b>	<b>NRHP**</b>
<b>City Hall</b>	735 Anacapa St	037-092-037 (a portion)	S.B. Landmark	2000	Eligible	
<b>City Hall Pepper Tree (Schinus molle)</b>	735 Anacapa St	037-092-037 (portion)	S.B. Landmark	2000		
<b>News-Press Building</b>	715 Anacapa St.	037-092-036	Potential Historic Structures/Sites List	1978	Eligible(1977)	
<b>Casa de la Guerra</b>	808-818 State Street	037-052-027	S.B. Landmark	3/15/1983	5/01/1991	<b>02/02/77</b>
<b>Plaza de la Guerra &amp; Storke Placita</b>	20 E. De la Guerra St.	037-092-037 (a portion)	Potential Historic Structures/Sites List	1978	Eligible 1977	
<b>Oreña Store</b>	25 E. De la Guerra St.	037-052-018	Potential Historic Structures/Sites List	Post 1991	Eligible(post 1991)	
<b>Oreña Adobes</b>	27-29 & 39 East De la Guerra St.	037-052-020	S.B. Landmark	3/09/1960	Eligible (1960)	
<b>La Placita Bldg (Bothin Building)</b>	746 State Street	037-092-001	Potential Historic Structures/Sites List	1978		
<b>El Paseo (portion adjacent to Plaza de la Guerra)</b>	808-818 State Street and 813 Anacapa Street	037-052-033, 037-052-030, 037-052-029 & 037-052-032	SB. Landmark	3/15/1983	1991	<b>2/2/1977</b>
<b>Parking lot (site of Abadie/Harm er Adobe)</b>	No street address	037-092-037				

Key: \*=California Register of Historical Resources , \*\* = National Register of Historic Places

### 7.2 Period of Significance and Evaluation of Integrity

The overall plan of the Plaza de la Guerra, notwithstanding its later changes, is most representative of its appearance in 1924, shortly after the original City Hall was demolished and the public square was turfed-over to create the open plaza that has characterized the space to the present day. Plans by Bernard Hoffmann and other community activists to create a more complex architectural imagery for the plaza never have been fully realized (the goal of this program was most clearly articulated in the conceptual schemes for the plaza prepared by James Osborne Craig, George Washington Smith, and the Olmsted Brothers and Charles Cheney). However, elements of these schemes, which

included the demolition of the Victorian era City Hall, the construction of a Spanish Colonial Revival style City Hall and Daily Press building, and the creation of a Spanish Colonial Revival style El Paseo, were realized. All of these changes took place between 1922 and 1924. Several other important elements of the streetscape also date to this period, including the return of the plaza to an open space, the widening of the 00 block of East De la Guerra Street, the remodeling on the west side of the plaza of the rear elevations of the commercial buildings to be more referential to the Spanish Colonial Revival style, and the construction of the scalloped walls that extended along portions of the north, west and east sides of the plaza. Because the most significant changes to the plaza took place by 1924, and because many of these elements are still present, and subsequent changes to the plaza have been relatively minor in nature, today, Plaza de la Guerra is most representative of its appearance in 1924, the year that the project to restore the plaza as an open space was completed. Therefore, Plaza de la Guerra's period of significance is 1853 - 1924.

Plaza de la Guerra, which was first delineated in the early 1850s, meets the 50 years-of-age criterion that is usually necessary for evaluation of a potential historic resource. In order to evaluate the integrity of the plaza and its immediate setting, the following seven aspects of integrity were applied to potential historic resources within or adjacent to the project area (Plaza de la Guerra).

### **7.2.1 Evaluating Significance and Integrity (Site Analysis)**

This section of the report will determine the historic significance of the cultural landscape, as well as its physical and visual integrity. The historic significance of the resource will be assessed by applying the guidelines set forth in the City of Santa Barbara Master Environmental Assessment for evaluating potentially significant historic resources, the State Historic Resources Code and *National Register of Historic Places, Bulletin 18 How to Evaluate and Nominate Designed Historic Landscapes* (n.d.) in order to determine the eligibility of the Plaza de la Guerra for listing as a City of Santa Barbara Landmark or Structure of Merit, placement on the California Register of Historical Resources or nomination to the National Register of Historic Places. The integrity of the resource will be determined through the application of the seven integrity criteria developed by the National Park Service, with special emphasis on the established guidelines for evaluation of cultural landscapes.

#### Statement of Significance:

In 1977, Plaza de la Guerra was determined eligible for the California Register of Historical Resources and was the City of Santa Barbara Potential Historic Structures/Sites List. The period of significance for the resource is considered the period between its creation by City ordinance in 1853 and the reopening of the plaza as a public square in 1924.

## 7.2.2 Application of the National Register Criteria to the Cultural Landscape

As defined by the National Historic Preservation Act of 1966 and the National Register of Historic Places Criteria, a cultural landscape such as Plaza de la Guerra must embody a significant association with specific historic events or broad patterns of history, architecture (including landscape architecture or town planning), engineering, archaeology or culture, thereby meeting one of the following National Register Criteria:

- (a) That are associated with events that have made a significant contribution to the broad patterns of our history; or*
- (b) That are associated with the lives of persons significant in our past; or*
- (c) That embody the distinctive characteristics of a type, period or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction; or*
- (d) That has yielded, or may be likely to yield, information important in prehistory or history.*

### Criterion a:

Plaza de la Guerra has formed the center of the community's civic life since Casa de la Guerra was built by Jose de la Guerra in the 1820s. City Hall has been located in or adjacent to the plaza since the 1870s, and the plaza has been the location of important civic events such as the Old Spanish Days Fiesta. It has also witnessed the broad patterns of local history, including the transfer of the region to American control in 1847, the gradual Americanization of the community during the period between 1860 and 1880, and the growth of Santa Barbara as a resort community between the 1880s and the present. The plaza and its setting contain some of the City's most important buildings, including the Casa de la Guerra, City Hall and the Santa Barbara News-Press building. Therefore, the plaza, which has formed an integral part of the City's urban landscape since the 1820s, and is associated with broad themes of Santa Barbara history, meets Criterion a.

### Criterion b:

The early history of the plaza is associated with Jose de la Guerra and the subsequent cultural and economic transition of Santa Barbara to American rule beginning in the early 1860s. These changes have profound and far-reaching impacts on the local Hispanic community, which for many years would still look to families such as the De la Guerras for leadership. With the construction of the original City Hall, in 1874, the plaza became the center of the community's civic government, a role it continues to play today. Later, in the early 1920s, the plaza became the focus of a concerted effort by community leaders such as Bernard Hoffmann and Thomas Storke II, and architects such as James Osborne Craig, to transform the plaza in the Spanish Colonial Revival style. It was Hoffmann and Craigs' work at El Paseo, the Casa de la Guerra and the Oreña adobes, and Smith's work on the Daily News Building, as well their efforts to renovate the plaza that provided Santa

Barbara with its first large scale, pre-1925 earthquake urban landscape in the Spanish Colonial Revival style. The plaza and its surrounding buildings would prove to be extremely influential in the post-1925 earthquake period, when the City's downtown was rebuilt to reflect Mediterranean architectural themes. Therefore, the plaza, which has formed an integral part of the City's urban landscape since the 1820s, and is associated with the lives of persons significant in our past, meets Criterion b.

#### Criterion c:

As noted above under Criterion b, in the early 1920s, the plaza became the focus of a concerted effort by community leaders, such as Bernhard Hoffmann, Pearl Chase, and Thomas Storke II, and architects, such as George Washington Smith, James Osborne Craig, and Keith Lockard and Roland Sauter to recast the square in the Spanish Colonial Revival style. It was Hoffmann and Craig at El Paseo, Casa de la Guerra, and the Oreña adobes, along with Smith's work on the Daily News Building, and Sauter and Lockard's design for the City Hall, as well as their efforts to renovate the public plaza, that provided Santa Barbara with its first large scale, pre-1925 urban landscape cast in the Spanish Colonial Revival style. The plaza is not the result of a single plan or scheme, but instead, the work of Period Revival style architects integrating their designs with surviving examples of Hispanic period vernacular architecture, such as the Casa de la Guerra and the Oreña Adobes. As a result the plaza and its setting is one of the earliest examples of a built environment in California attempting to blend historic architecture with new structures designed in the Spanish Colonial Revival style. Moreover, the plaza evokes a powerful sense of time and place that is readily identifiable as a creation of the early 1920s, a period when the architectural aesthetic of the Period Revival movement was having not only a profound impact on the form and appearance of Santa Barbara, but its very identity. Therefore, the plaza, which represents the work of several significant architects and designers, as well as possessing high artistic values, meets Criterion c.

#### Criterion d

The application of Criterion d, which applies to archaeological resources, is beyond the purview of this report.

#### Summary Statement of Eligibility for Listings as a Significant Cultural Landscape

Because it has functioned as the center of civic government since the early 1850s, and because it has been a community gathering place and witness to historical events since the 1820s, it meets Criterion a. The plaza, which maintained an association with the De la Guerra family for a period of 124 years from the initial construction of the house until 1943, the year that the last family member moved out of the house has a central and direct association with the De la Guerra family thereby meeting Criterion b. The plaza represents an example of the work of several significant architects and one of the first examples of town planning associated with Santa Barbara's redevelopment in the early to mid-1920s as Mediterranean style town, thereby meeting Criterion c. Therefore, Plaza de la Guerra is

eligible for listing in the National Register of Historic Places under Criteria a, b, and c.

### 7.3 Analysis of Landscape Characteristics

In Section 6.3 (see page 29) of this report, an evaluation of the cultural landscape composing Plaza de la Guerra and its immediate setting was completed using the nine characteristics of cultural landscapes to identify existing and non-existent character-defining features of the resource using National Register Criteria. The entire plaza and its setting were surveyed to inventory the existing conditions and to identify resources that contribute to the historic significance and character of Plaza de la Guerra. In addition, those features, buildings and structures that do not contribute to the historic character of the plaza were identified (See Table 3 for a list of contributors and non-contributors). The integrity of each group of attributes was evaluated using the guidelines found in National Register Bulletin 15.

**Table 3: Contributing and Non-Contributing Features of the Cultural Landscape**

Resource	Address	APN #	Local Level Designation	Contributor	Non-Contributor	Notes
City Hall	735 Anacapa St	037-092-037 (a portion)	S.B. Landmark	X		All four elevations
City Hall Pepper Tree ( <i>Schinus molle</i> )	735 Anacapa St	037-092-037 (portion)	S.B. Landmark	X		
News-Press Building	715 Anacapa St.	037-092-036	Potential Historic Structures/Sites List	X		Plaza façade contributes
Casa de la Guerra	808-818 State Street	037-052-027	S.B. Landmark	X		south elevation
Plaza de la Guerra:	20 E. De la Guerra St.	037-092-037 (a portion)	Potential Historic Structures/Sites List	X See below:		
Scalloped wall projecting off southwest corner of City Hall				X		
Central pedestrian area				X		
Overall configuration of roadway				X		
Concrete curbs					X	
Concrete sidewalks					X	
1950 Memorial plaque & boulder					X	
Armenian Community plaque					X	
Utility shelter					X	
Lamp posts					X	
See next page						



Table 3 continued						
Resource	Address	APN #	Local Level Designation	Contributor	Non-Contributor	Notes
Bike parking adjacent to west elevation of City Hall						
Flag Poles					X	
Oreña Store	25 E. De la Guerra St.	037-052-018	Potential Historic Structures/Sites List	X		South elevation
Oreña Adobes	27-29 & 39 East De la Guerra St.	037-052-020	S.B. Landmark	X		South elevation
Bothin Building	746 State Street	037-092-001	Potential Historic Structures/Sites List	X		North and east elevations
724 State Street	724 State Street	037-092-024			X	
728 State Street	728 State Street	037-092-025			X	
732 State Street	732 State Street	037-092-027		X*		*scalloped wall along plaza
734 state Street	734 State Street	037-092-028		X*		*scalloped wall along plaza
736 State Street	736 State Street	037-092-029		X*		*scalloped wall along plaza
El Paseo (portion adjacent to north end of Plaza de la Guerra)	808-818 State Street and 813 Anacapa Street	037-052-033, 037-052-030, 037-052-029 & 037-052-032	SB. Landmark	X		North elevation & Street in Spain
Parking lot (site of Abadie/Harmer Adobe)	No street address	037-092-037		X		While the adobe has been demolished its site has historic significance

**1: Location:** The place where the cultural landscape was constructed or the landscape where the historic event occurred.

**2: Design:** The combination of elements that create the form, plan, space, structure, and style of the cultural landscape.

**3) Setting:** The physical environment of the cultural landscape

**4) Materials:** The physical elements that were combined or deposited during the particular period(s) of time and in a particular pattern or configuration to form the cultural landscape.

**5) Workmanship:** The physical evidence of the crafts of a particular culture or people during any given period in history or prehistory.

**6) Feeling:** A cultural landscape's expression of the aesthetic or historic sense of a

*particular period of time.*

**7) Association:** *The direct link between an important historic event or person and a cultural landscape.*

#### Alterations since the Period of Significance:

The following significant alterations have occurred to the Plaza de la Guerra or its setting since its period of significance:

- Demolition of the French Hotel (1932)
- Demolition of the Abadie/Harmer adobe (1945)
- Demolition of the Justice of the Peace Building (sometime between 1945 and 1951)
- Addition to Santa Barbara News-Press building (1951)
- Addition of commemorative plaque set in a sandstone boulder (1950).
- Alteration of the south end of the plaza to a semi-circular shape and the alteration of the east side of the plaza (circa-1951)
- Restoration of the Casa de la Guerra (late 1990s to early 2000s)
- Removal of the circa-1923 scalloped wall in front of Casa de la Guerra (demolished in 1998)

The following elements and its setting have retained their integrity of design:

- The City Hall
- The façade of the News-Press building
- The streetscape on the west side of the plaza
- The overall configuration of the plaza
- The overall streetscape of the 00 block of East De la Guerra Street (with the exception of the since demolished scalloped wall on the south elevation of the Casa de la Guerra)
- The pepper tree in front of the City Hall and the Washingtonia palm in the plaza.

#### Application of the integrity criteria to the nine aspects of Cultural Landscapes:

##### **1) Natural Systems and Features:**

Plaza de la Guerra is not a natural environment, nor does it contain natural landscape features. Therefore, this characteristic of the Cultural Landscape is not applicable to Plaza de la Guerra.

##### **2) Spatial Organization:**

Several of the alterations listed above have altered the spatial organization that characterized the plaza in 1924. Of these, the most notable has been the loss of the Abadie/Harmer Adobe and the small nineteenth and early twentieth century wood frame buildings that extended south from City Hall to the Santa Barbara News-Press building. The loss of these buildings has reduced the sense of enclosure that historically defined the

plaza's boundaries. However, major pathways, entrances and viewsheds into the plaza, including the main entrances along East De la Guerra Street and Caesar's Alley, are still in place. Most of the character-defining elements that define the plaza's circulation plan are still in place, including the roadway, sidewalks and surrounding buildings, such as the City Hall, Casa de la Guerra, and the Santa Barbara News-Press Building. These primary features enable the Plaza de la Guerra to effectively convey its 1924 appearance and design. Therefore, the spatial organization of Plaza de la Guerra has retained its integrity of location, design, setting, materials, feeling and association.

### **3) Circulation:**

As documented in Section 6.14 of this report, the circulation pattern dating to the period of significance, which featured a central grass planted square surrounded by a paved roadway and sidewalks has survived with relatively minor alterations since 1924. The three most notable alterations have been alteration of the south end of the plaza's lawn into a semi-circle, the patching and/or replacement of sections of the concrete paving and the partial realignment of the roadway on the east side of the plaza. For the most part the curbs, sidewalks and asphalt paving have been replaced since 1924. While the physical materials of the current curbs, paving and sidewalks are not historic, the existence and placement of these features retains a high degree of integrity. These changes have not significantly impacted the plaza's historic circulation pattern, which has largely remained in place since its construction in 1924. Therefore, the circulation pattern of Plaza de la Guerra has retained its location, design, setting, feeling and association.

### **4) Topography:**

Since its creation in 1853 (as depicted on the Wackenreuder No. 1, 1853 map), the plaza has featured an essentially level terrain. Therefore, the topography of Plaza de la Guerra has retained its integrity of location, setting and feeling.

### **5) Vegetation:**

The plaza historically featured a restricted planting palette confined to Washingtonia and Queen palms, a pepper tree in front of City Hall and turf in the central section of the plaza. Historic plants are confined to the Washingtonia palm and the pepper tree, as well as perhaps the two Queen palms located at the north end of the plaza. All of these plant types were present in 1924 or shortly after. Later plantings of small plants and shrubbery post-date the period of significance and do not contribute to the historic integrity of the landscape. Only one historic plant, a Washingtonia Palm has been lost since the period of significance. Therefore, the vegetation of the Plaza de la Guerra has retained its integrity of design, setting and feeling.

### **6) Land Use:**

Plaza de la Guerra has remained a public plaza and/or center of city government since it

was established by a city ordinance in 1853. Therefore, the plaza's historic pattern of land use has retained its integrity.

### **7) Structures:**

Structures have not been a significant component of Plaza de la Guerra since the original City Hall was demolished in 1924. The only structure currently located in the plaza is a small utility shed that postdates the period of significance (1853 - 1924). The utility shed does not contribute to the plaza's location, design, setting, feeling or association.

### **8) Views and Vistas:**

The views and vistas from East De la Guerra Street into the plaza and from the plaza towards Casa de la Guerra, City Hall and the Santa Barbara News-Press buildings have remained in place since the original City Hall was removed and the plaza reopened in 1924. Moreover, the view towards the Casa de la Guerra has been in existence since the creation of the public plaza in 1853. The structures surrounding the square, which are predominantly one to two stories in height, create the plaza's sense of enclosure and modest almost residential scale and have, with the exception of section on the east side of the square, retained their overall historic appearance. Therefore, the views and vistas of the plaza have retained their integrity of location, setting and feeling.

### **9) Small Scale Features:**

A scalloped masonry wall located between City Hall and the former site of the Abadie/Harmer Adobe and another wall of the same type located along part of the length of the plaza's west boundary that were installed in 1922 - 1924 are important visual features of the plaza and help define its boundaries. The existing metal light standards post-date the period of significance, and while they are not contributors to the historic character of the plaza they do not detract from its historic character. The commemorative bronze plaque at the north end of the plaza and the smaller commemorative plaque near City Hall's west elevation post-date the plaza's period of significance and because of its location at the entrance of the plaza detracts from its historic character. The three flagpoles located at the north end of the plaza post-date the period of significance; however, since flagpoles historically have been a feature of the plaza they do not substantially detract from the integrity of the plaza. In summary, the only significant small-scale features in the plaza are the sections of scalloped walls located on the east and west sides of the plaza. Both walls, which were part of the pre-earthquake improvements carried out to give the plaza a more Hispanic appearance, contribute to the integrity of Plaza de la Guerra and its ability to convey its historic appearance.

### Summary Statement of Integrity:

As a cultural landscape, Plaza de la Guerra has preserved its integrity of spatial

organization, circulation, topography, vegetation, land use, views and vistas, and small scale features to convey its appearance during the period of significance (1853-1924) and its historic and cultural associations.

## **7.4 Eligibility for Listing in the California Register of Historical Resources**

The following section of the report will evaluate the potential eligibility of Plaza de la Guerra for listing in the California Register of Historical Resources and the National Register of Historic Places.

### **7.4.1 Application of the State Criteria**

#### Section 5064.5 Determining the Significance of Impacts to Archaeological and Historical Resources

*(a) For purposes of this section, the term "historical resources" shall include the following:*

- 1.) A resource listed in, or determined to be eligible by the State Historical Resources Commission, for listing in the California Register of Historical Resources (Pub. Res. Code SS5024.1, Title 14 CCR, Section 4850 et seq.).*
- 2.) A resource included in a local register of historical resources, as defined in section 5020.1(k) of the Public Resources Code or identified as significant in an historical resource survey meeting the requirements section 5024.1(g) of the Public Resources Code, shall be presumed to be historically or culturally significant. Public agencies must treat any such resource as significant unless the preponderance of evidence demonstrates that it is not historically or culturally significant.*
- 3.) Any object, building, structure, site, area, place, record, or manuscript which a lead agency determines to be historically significant or significant in the architecturally, engineering, scientific, economic, agricultural, educational, social, political, military, or cultural annals of California may be considered to be an historical resource, provided the lead agency's determination is supported by substantial evidence in light of the whole record. Generally, a resource shall be considered by the lead agency to be "historically significant" if the resource meets the criteria for listing on the California Register of Historical Resources (Pub. Res. Code SS5024.1, Title 14 CCR, Section 4852) including the following:*
  - a) Is associated with events that have made a significant contribution to the broad patterns of California's history and cultural heritage;*
  - b) Is associated with the lives of persons important in our past;*
  - c) Embodies the distinctive characteristics of a type, period, region, or method of construction, or represents the work of an important creative individual, or possesses high artistic values; or*
  - d) Has yielded, or may be likely to yield, information important in prehistory or history.*

*Criterion 1:*

Plaza de la Guerra is not currently listed in the California Register of Historical Resources. Therefore, it is not eligible for listing under Criterion 1.

### *Criterion 2:*

Plaza de la Guerra is not a designated City of Santa Barbara Landmark or Structure of Merit. It was added to the City of Santa Barbara Potential Historic Structures/Sites List in 1978. Because the plaza is not a designated resource it is not eligible for listing in the California Register of Historical Resources under Criterion 2.

### *Criterion 3:*

Plaza de la Guerra has played a central role in the social, political and commercial life of the City since the completion of the Casa de la Guerra by Jose de la Guerra in 1829. The plaza also had a continuous association with members of the De la Guerra family for 124 years the period during which the family resided in the Casa de la Guerra. The plaza has been the site of City Hall for 137 years and is the focus of community events such as Old Spanish Days (Fiesta). Moreover, the plaza represents an important example of early twentieth century town planning that attempted to meld historic Spanish and Mexican era buildings with architectural motifs drawn from Mediterranean style architecture. Therefore, Plaza de la Guerra is eligible for listing in the California Register of Historical Resources under Criteria 3a, 3b and 3c.

## **7.5 Application of the City of Santa Barbara Structure of Merit and Landmark Criteria to Potential Historic Resources**

(a) Its character, interest or value as a significant part of the heritage of the City, the State or Nation:

Plaza de la Guerra, which has been a center of the City's civic life since Jose de la Guerra began construction on the Casa de la Guerra in 1818 - 1819, has borne witness to many historic events in Santa Barbara's history. Its central place in the social life of Santa Barbara during the Mexican era was celebrated in the contemporary book *"Two Years Before the Mast,"* which detailed the lavish celebrations that marked the marriage of Jose de la Guerra's daughter Anita and Alfred Robinson. Later, the raising of the American flag over the plaza in 1847 marked the effective transfer of the City from Mexican to American control. The continuing importance of the plaza to the newly American city was signaled, when in 1854, the Common Council designated it along with a number of other parcels for use of the community's citizens as plazas and squares. In 1874, it became the location of Santa Barbara's first purpose-built City Hall, jail and fire station, which continued to be located at the center of the square until 1924.

With the construction of a new City Hall at the corner of Anacapa Street and the 00 block of East De la Guerra Street in 1923, and the subsequent demolition of the old City Hall in 1924, the plaza was returned to its intended use as a public square. In subsequent years it has been the location of important civic and community events, such as the Old Spanish Days Fiesta (circa-1924 to the present). Plaza de la Guerra Plaza is surrounded by some of the City's most important buildings, including the Casa de la Guerra, Oreña Adobes, and

Oreña Store, City Hall and the Santa Barbara News-Press building, which form an integral element of its historic character and appearance. Therefore, the plaza, which has formed an integral part of the City's urban landscape since the 1820s, is eligible for listing as a City of Santa Barbara Landmark under Criterion a.

*(b) Its location as a site of a significant historic event:*

During the Mexican era the plaza, which abutted the townhouse of the De la Guerra family was the location of public celebrations, many associated with the De la Guerra family. In 1847, the American flag was raised over the plaza signaling the transition from Mexican rule to American control. Since the mid-1920s, the plaza has become the focus of the Old Spanish Days Fiesta, the City's most important continuously held community event. Therefore, the plaza, which has been the locale of important historic events since the 1820s, is eligible for listing as a City of Santa Barbara Landmark under Criterion b.

*(c) Its identification with a person or persons who significantly contributed to the culture and development of the City, the State or the Nation:*

The plaza owes its origin to Jose de la Guerra's construction of the Casa de la Guerra, in 1818-1819. As the primary residence of one of Santa Barbara's most notable families, Casa de la Guerra and the open space in front of it were the focus of important historical events, especially during the period between the 1820s and the mid-1860s, a period when the family played a leading role in the political, social, and economic life of the City. The family's direct association with the casa and its surroundings endured until 1943, when the last member of the De la Guerra family living there, Delfina de la Guerra, moved out of its east wing, bringing to an end the family's 124-year occupancy. Because the plaza has more than century-long association with the De la Guerra family, it is eligible for listing as a City of Santa Barbara Landmark under Criterion c.

*(d) Its exemplification of a particular architectural style or way of life important to the City, the State or the Nation:*

Originating in 1853, by an act of the Common Council, which established the plaza as a public square, the plaza essentially disappeared from public view between 1874 and 1924, the years during which the first City Hall occupied the center of the plaza. It returned to its intended use as an open public square in 1924 when the original City Hall was demolished and the existing City Hall built on the periphery of the plaza. Surrounded by the Spanish Colonial Revival style City Hall and News-Press Building, as well as the Mexican era Casa de la Guerra and Oreña adobes, the Plaza de la Guerra is an example of early twentieth century urban planning influenced by the then popular Period Revival movement, which sought to give architecture a sense of place by embodying, within the context of a geographic area, regional architectural motifs. In the case of Santa Barbara, this was the Spanish Colonial Revival style and other iterations of Mediterranean-influenced architecture. While some of the earlier, more elaborate schemes for the plaza were never realized, its overall aesthetic fit well within the essential character of the

Spanish Colonial Revival theme seen in the plaza's surrounding buildings. Subsequent changes to the plaza's surrounding setting, such as the demolition of the Abadie/Harmer Adobe, as well as its reconfiguration along the south and east sides of the plaza have somewhat altered the appearance of Plaza de la Guerra since once again becoming an open space in 1924 when the original City Hall was removed. Nevertheless, despite these changes, the plaza can still convey the essential features of its historic appearance in 1924. Therefore, Plaza de la Guerra is eligible for listing as a City of Santa Barbara Landmark under Criterion d.

*(e) Its exemplification of the best remaining architectural type in a neighborhood:*

Plaza de la Guerra, along with Plaza Vera Cruz and Alameda Park, are the only three remaining parks, among a number of other public parks, first designated by the City of Santa Barbara's Common Council in 1853 as public squares. An accommodation to civic commodity, the Council set these spaces aside for the enjoyment of the community as public parks and walkways. Like Plaza Vera Cruz and Alameda Park, the Plaza de la Guerra represents an early example of urban planning in Santa Barbara. Designated as a public open space as early as the 1820s, during the Mexican period (1821 - 1848), it continued to function as an unofficial plaza between the time American's took final control of the City in 1848 and 1853, when the plaza was officially designated as a public park. Twenty years later, in 1874, the middle portion of the plaza was set aside to provide land for Santa Barbara's first City Hall. For the next 50 years, the plaza's open space was obscured by City Hall. In 1924, the plaza was returned to its original function as an open space when the Victorian era City Hall was demolished and a new one built on the periphery of the plaza. Since that time, the plaza, which is one of the City's earliest paradigms of urban planning and the best remaining example of its type in the neighborhood, has continued to function as a public park. Therefore, the Plaza de la Guerra qualifies for listing as a City of Santa Barbara Landmark under Criterion e.

*(f) Its identification as the creation, design or work of a person or persons whose effort has significantly influenced the heritage of the City, the State or the Nation:*

As noted above, under the discussion of Criterion d, the plaza does represent a significant example of town planning influenced by the Period Revival movement, which reached its peak in popularity between circa 1920 and 1940. While neither the Plaza de la Guerra nor its setting represent the work of a single individual or designer, it does represent the contributions of several individuals who made significant contributions to the cultural and architectural heritage of Santa Barbara during the Plaza de la Guerra period of significance (1924). Individuals, such as Bernard Hoffmann and James Osborne Craig who were responsible for the creation of the adjacent El Paseo retail complex that integrated the Casa de la Guerra into its design(1921-1923), and others, such as Thomas Storke II, publisher of the Santa Barbara News-Press as well as George Washington Smith, the architect who designed the Daily News Building in 1922 (now the Santa Barbara News-Press), helped to fashion the plaza and its surrounding buildings into a holistic image cast in the aesthetic of the Spanish Colonial Revival style. And finally, Sauter and Lockard,



architects of the current City Hall (1923-1924) employed a similar architectural aesthetic for the plaza's most prominent public building. The current form and appearance of Plaza de la Guerra is the result of the efforts of these individuals to restore the plaza to its original function as a public square and the center of the community's civic life. Therefore, Plaza de la Guerra, which has an association with these individuals, is eligible for listing as a City of Santa Barbara Landmark under Criterion f.

*(g) Its embodiment of elements demonstrating outstanding attention to architectural design, detail, materials or craftsmanship:*

The physical elements of the plaza itself do not embody an outstanding level of craftsmanship nor do they represent a significant example of the use of these materials. Instead, Plaza de la Guerra is constructed of standard building materials of the day such as concrete. The overall design of the plaza, which melds Spanish Colonial/Mexican era buildings with those inspired by the Spanish Colonial Revival style, does represent an important example of early twentieth century town planning. Therefore, Plaza de la Guerra is eligible for listing as a City of Santa Barbara Landmark under Criterion g.

*(h) Its relationship to any other landmark if its preservation is essential to the integrity of that landmark:*

Plaza de la Guerra is a significant contributor to the setting of the following City of Santa Barbara Landmarks: City Hall, City Hall Pepper Tree, the Casa de la Guerra, El Paseo, and the Oreña adobes. The plaza also is a significant component of the setting of the Bothin Building, Oreña Store, and the Santa Barbara News-Press building, which are listed in the City of Santa Barbara Potential Historic Structures/Sites List. Because Plaza de la Guerra forms such an integral component of the setting of these historic resources, it is eligible for listing as a City of Santa Barbara Landmark under Criterion h.

*(i) Its unique location or singular physical characteristic representing an established and familiar visual feature of a neighborhood:*

Plaza de la Guerra has existed since its designation as public open space by the Common Council in 1853, making it one of the oldest City parks in Santa Barbara. Moreover, it has been a center of the community's civic life since Jose de la Guerra first began building the Casa de la Guerra in 1818-1819. Therefore, Plaza de la Guerra, which has been an established and familiar feature of the downtown neighborhood for 191 years, is eligible for listing as a City of Santa Barbara Landmark under Criterion i.

*(j) Its potential of yielding significant information of archaeological interest:*

The application of this criterion to potential archaeological deposits is beyond the purview of this report. Please refer to the Archaeological Resources Report prepared by Applied Earthworks for an evaluation of this criterion.

- (k) Its integrity as a natural environment that strongly contributes to the well-being of the people of the City, the State or the Nation (Chapter 22.22.040, City of Santa Barbara Municipal Code; Ord. 3900; 1, 1977):

Since the foundation of the Royal Presidio in 1782, the natural environment of the plaza and its surroundings has been almost completely urbanized. Therefore, the plaza does not represent a potentially significant natural environment, and is not eligible for listing as a significant resource under Criterion k.

**7.5.1 Evaluation of Additional Criteria listed in Chapter 2.3 (Section 5) of the MEA Guidelines for Archaeological and Historical Structures and Sites, February 2002, which provides:**

*5. Any structure, site, or object associated with a traditional way of life important to an ethnic, national, racial group or to the community at large; or illustrates the broad patterns of cultural, social, political, economic, or industrial history.*

Plaza de la Guerra has been the center of the city's civic life for 192 years, since Jose de la Guerra first began to build the Casa de la Guerra in 1819. In 1847, the plaza was the site of the raising of the American flag. Twenty-eight years later, in 1874, the plaza became the location of Santa Barbara's first City Hall, an Italianate style building built at the center of the plaza. Since the late nineteenth century, the City's leading newspaper has been headquartered adjacent to the south end of the plaza. In 1924, the Victorian era City Hall was replaced by a new one; designed in a Spanish Colonial Revival style, it was built at the northeast corner of the plaza. In addition, the plaza has been the nexus for various community events, such as the Old Spanish Days Fiesta (first celebrated in 1924). Therefore, because the plaza has a direct and continuous association with the City's cultural, social, political, and economic life for 192 years, it meets Additional Criteria 5.

*6. Any structure, site or object that conveys an important sense of time and place, or contributes to the overall visual character of a neighborhood or district.*

In its current configuration, the plaza is most representative of its appearance in 1924, when the current City Hall, designed in the Spanish Colonial Revival style was completed. Several years earlier, both the Spanish Colonial Revival style of El Paseo and the Santa Barbara News-Press building were built. With the construction of these buildings and the renovation of the Casa de la Guerra, the plaza's visual imagery had been recast in the Spanish Colonial Revival style. Moreover, as the main public square in downtown, the plaza has significantly contributed to the visual character of the downtown. Therefore, Plaza de la Guerra meets Additional Criteria 6.

*7. Any structure, site or object able to yield information important to the community or is relevant to historical, historic archaeological, ethnographic, folkloric, or geographical research.*

Further study of the plaza has the potential for further illuminating the role the plaza has played in the social history of the City, especially in regard to demographic and cultural changes that occurred as Santa Barbara gradually transitioned from a Hispanic hegemony to American domination beginning in the mid-nineteenth century. Therefore, Plaza de la Guerra meets Additional Criterion 7 (It should be noted, however, the application of this criterion to archaeological resources would be beyond the purview of this type of report).

*8. Any structure, site or object determined by the City to be historically significant or significant in the architectural, engineering, scientific, political, military, or cultural annals of California, provided the City's determination is based on substantial evidence in light of the whole record [Ref. State CEQA Guidelines §15054.5 (a) (3)].*

Plaza de la Guerra was placed on the City of Santa Barbara Potential Historic Structures/Sites in 1978. Therefore, Plaza de la Guerra meets Additional Criterion 8.

#### **7.5.2 Summary Statement of Eligibility for listing as a City of Santa Barbara Structure of Merit or Landmark, and for listing in the California Register of Historical Resources and National Register of Historic Places.**

Plaza de la Guerra is eligible for listing as a City of Santa Barbara Landmark under the significance criteria a, b, c, d, e, f, g, h and i of the MEA. The resource also meets Additional Criteria 5, 6, 7, and 8. The resource is also eligible for listing in the California Register of Historical Resources and is eligible for listing as a significant Cultural Landscape in the National Register of Historic Places under Criteria a, b, and c.

### **8.0 DETERMINING THE SIGNIFICANCE OF IMPACTS TO SIGNIFICANT HISTORIC RESOURCES**

Plaza de la Guerra which is listed in the California Register of Historical Resources is eligible for listing as significant cultural landscape at the City level and is eligible for listing in the National Register of Historic Places as a significant cultural landscape. Therefore, for the purposes of CEQA review Plaza de la Guerra is considered a significant historic resource for the purposed of environmental review. This section of the report will assess the potential impacts of proposed infrastructure improvements to Plaza de la Guerra and offer, if necessary, design alternatives to offset adverse impacts to the significant historic resources identified in this report.

#### **8.1 Introduction to Determining the Significance of Impacts to Significant Historic Resources**

This component of the study will assess the impacts of the proposed alterations and Plaza de la Guerra and surrounding significant historic resources. The City MEA uses State CEQA Guidelines §15064.5 for determining the significance of impacts to historic resources:

An adverse effect is defined as an action that will diminish the integrity of those aspects of the property that make it eligible for the listing in a local, State or National register of

historic resources. CEQA defines adverse effect in the following manner: *A project with an effect that may cause a substantial adverse change in the significance of an historical resource is a project that may have a significant effect on the environment (Public Resource Code 15064.5 (b)). Substantial adverse change in the significance of an historical resource means physical demolition, destruction, relocation, or alteration of the resource or its immediate surroundings such that the significance of an historical resource would be materially impaired (Public Resource Code 15064.5 (b1)).*

CEQA defines material impairment of a historic resource as follows:

(A) *Demolishes or materially alters in an adverse manner those physical characteristics of an historical resource that convey its historical significance and that justify its inclusion in, or eligibility for, inclusion in the California Register of Historical Resources;*

(B) *Demolishes or materially alters in an adverse manner those physical characteristics that account for its inclusion in a local register of historical resources pursuant to section 5020.1(k) of the Public Resources Code or its identification in an historical resources survey meeting the requirements of section 5024.1(g) of the Public Resources Code, unless the public agency reviewing the effects of the project establishes by a preponderance of evidence that the resource is not historically or culturally significant; or*

(C) *Demolishes or materially alters in an adverse manner those physical characteristics of a historical resource that convey its historical significance and that justify its eligibility for inclusion in the California Register of Historical Resources as determined by a lead agency for purposes of CEQA. (Public Resources Code 15064.5 (b2))*

(3) *Generally, a project that follows the Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic Buildings or the Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings (1995), shall be considered as mitigated to a level of less than significant.*

(4) *A lead agency shall identify potentially feasible measures to mitigate significant adverse changes in the significance of an historical resource. The lead agency shall ensure that any adopted measures to mitigate or avoid significant adverse changes are fully enforceable through permit conditions, agreements, or other measures.*

The proposed project, which entails modifications and alterations to the existing plaza, is classified as a rehabilitation according to the Secretary of the Interior's Standards (Standards). The following standards developed by the National Park Service will guide the evaluation (known as the Secretary of the Interior's Standards):

*Rehabilitation is defined as: the act or process of making possible a compatible use for a property through, repair, alterations, and additions while preserving those*

*portions or features which convey its historical, cultural, or architectural values.*

- 1) *A property will be used as it was historically or given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.*
- 2) *The historic character of a property will be retained and preserved. The removal of distinctive materials or alterations of features, spaces, and spatial relationships that characterize a property will be avoided.*
- 3) *Each property will be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.*
- 4) *Changes to a property that have acquired historic significance in their own right will be retained and preserved.*
- 5) *Distinctive materials, features, finishes and construction techniques or examples of craftsmanship that characterize a property will be preserved.*
- 6) *Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.*
- 7) *Chemical and physical treatments, if appropriate, will be undertaken by the gentlest means possible. Treatments that cause damage to historic materials will not be used.*
- 8) *Archaeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.*
- 9) *New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale, and proportion, and massing to protect the integrity of the property and its environment.*
- 10) *New additions and adjacent or related new construction will be undertaken in such a manner that if removed, in the future, the essential form and integrity of the historic property will be unimpaired (36 CFR Part 68, 1995 Federal Register, Vol. 60, No. 133).*

## **8.2 Work Plan**

The work plan will focus on applying the CEQA thresholds for determining the significance of project impacts to significant historic resources that may result from implementation of the Conceptual Plan for improvements to Plaza de La Guerra. As noted in Section 2 of this report, the City of Santa Barbara Community Development Department proposes a number of alterations to Plaza de La Guerra to improve its infrastructure and functionality while maintaining its existing character as a public gathering space. The following section of the report will apply the Secretary of the Interior's Standards to the project to determine the proposed project's impacts to significant historic resources. Project impacts will be characterized using CEQA guidelines as follows: "Significant and Unavoidable" (Class I), "Significant, but Mitigateable" (Class II) or "Less than Significant" (Class III). If significant project impacts are identified mitigation measures to reduce project impacts will be incorporated into the report. The project description for the Conceptual Plan

encompasses the following (See Appendix B, Architect's Drawings):

#### 1) Lowering Main Plaza Lawn Area

The Conceptual Plan designed by the firm of Campbell and Campbell, Architects, Landscape Architects & Planners, proposes lowering the main plaza lawn area to be flush with the roadway. Install removable bollards and terra cotta colored truncated domes on the interior of the roadway. This design facilitates drainage and storm water capture in the project area. The bollards are designed so they can be removed during special events to provide more unobstructed space for activities curb-to-curb for the plaza's main area.

#### 2) Project Materials

The Conceptual Plan proposes to repave the u-shaped roadway, sidewalks and a portion of East De la Guerra Street with concrete paving finished with a finish scoring that would emulate a concrete finish contemporary with the plaza's period of significance (1854-1924).

#### 3) ADA Requirements

The Conceptual Plan proposes the installation of a strip of truncated terra cotta-colored concrete domes around the outer edge of the lawn to comply with Americans with Disabilities Act (ADA) requirements that, in addition to the bollards, require an ADA compliant detectable warning band to alert the visually-impaired that they are moving from the pedestrian lawn area to a vehicle pathway.

#### 4) Parking and Circulation

The Conceptual Plan proposes remove five parking spaces from the u-shaped roadway around Plaza de la Guerra and adding one space along East De la Guerra Street (33 parking spaces, two loading spaces on-street around the u-shaped roadway and 23 spaces on East De la Guerra Street for a total of 58 spaces) for a net loss of five spaces around Plaza de la Guerra Plaza and a net gain of one space on East De la Guerra Street. The net loss of parking in the Plaza would include two 75-minute spaces at the u-turn exit on the east side of the plaza adjacent to the California pepper tree to improve the substandard road width for emergency vehicles. An additional three 15-minute spaces located adjacent to Storke Placita would be removed to improve the plaza's pedestrian and visual connection with the Placita and State Street.

#### 5) Pedestrian Amenities

The Conceptual Plan proposes to widen the sidewalk width on the western (State Street) side of the plaza by approximately four feet, five inches. This would create a consistent sidewalk width of nine feet along the rear of the line of buildings s along the western side

of the plaza. The existing sidewalks and curbs along the southerly side of the plaza in front of the News-Press building would be replaced. No improvements are proposed for the News-Press property. The sidewalks in front City Hall may also be replaced to address final design issues and to enhance the health of the City Hall pepper tree. New crosswalks would be provided across East De la Guerra Street at the northerly end of the Plaza, at the southerly end of the plaza's roadway and at Storke Placita.

#### 6) Utilities and Electrical Service Panel

The Conceptual Plan proposes to upgrade the Plaza's utilities by installing a new trenched utility trench around the interior of the Plaza's lawn area. The utility trench would be four feet deep and four feet wide. A new utility panel would be located outside of the plaza on the southwest corner of City Hall. Existing utilities would be removed or abandoned in place. To the extent feasible lateral connections would be placed underneath sidewalks or in areas that would minimize future impacts the new concrete roadway.

#### 7) Tree Replacement

The Conceptual Plan proposes to replace the existing Queen palms which are in poor condition. The existing Washingtonia fan palm, planted sometime in the late nineteenth or early twentieth century would remain in place. Measures would be taken to preserve the historic California pepper tree located off the west elevation of City Hall.

#### 8) Landscaping

The Conceptual Plan proposes to remove a planter bed extending along the north side of the plaza that is currently planted with agapanthus. The existing lawn composes 43.5% of the project area (17,307 square feet). Implementation of the Conceptual Plan would reduce the lawn area to 27% of the project area (10,731 square feet). The proposed overall size of the lawn area plays an important role in maintaining the historic character of the Plaza and in storm water management.

#### 9) Drainage/Storm Water Capture

Trenching would be required for the utility corridor (four feet wide by 4 feet deep) and trees (six feet wide by six feet deep). The plaza would be graded to incorporate best practices storm water capture and on-site retention. The existing storm drain in the roadway in front of the News-Press building would ultimately be upgraded.

### **8.3 Analysis of the Proposed Project**

The City of Santa Barbara Community Development Department proposes the following infrastructure improvements to Plaza de La Guerra (see Appendix B, Architect's Plans).

## 1) Lowering Main Plaza Lawn Area and Installing Bollards

The Conceptual Plan proposes to lower the existing lawn area to make it flush with the existing roadway. This would remove the existing curb, a feature that has been in place since the demolition of the old City Hall in 1924. While the curb is a long-existing feature of the plaza its removal would not substantially alter the existing visual or spatial relationships that characterize plaza, which would still be characterized by a central pedestrian area surrounded by a roadway. Consequently, lowering the pedestrian area of the plaza would not substantially alter the historic integrity of the plaza, thereby meeting Standard 2: *The historic character of a property will be retained and preserved.* Moreover, removing the curbing which is not considered significant historic fabric, would not impair the physical integrity of the plaza, thereby meeting Standard 9: *New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale, and proportion, and massing to protect the integrity of the property and its environment.*

Removable metal bollards as detailed on Sheet L-6.1 are proposed to separate pedestrian portion of the plaza from the roadway. The bollards would be removable to allow them to be removed for special events. The proposed design of the bollards, which are metal and feature historically inspired detailing, is appropriate to the historic character of the plaza. Moreover, they would be reversible and their insertion into the plaza would not result in the loss of significant historic fabric. The use of metal bollards rather than another material such as sandstone is appropriate as sandstone has not historically been a prominent building material in the plaza. Consequently, in the opinion of Post/Hazeltine Associates the insertion of the metal bollards meets Standard 2: *The historic character of a property will be retained and preserved.* *The removal of distinctive materials or alterations of features, spaces, and spatial relationships that characterize a property will be avoided* or Standard 9: *New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale, and proportion, and massing to protect the integrity of the property and its environment.* The bollards could be removed in the future with minimal disruption to historic fabric, thereby meeting Standard 10: *New additions and adjacent or related new construction will be undertaken in such a manner that if removed, in the future, the essential form and integrity of the historic property will be unimpaired.* Therefore, the proposed insertion of bollards, which meets the preservation standards, would have a less than significant impact on significant historic resources (Class III, less than significant).

## 2) Project Materials

The Conceptual Plan proposes a new concrete roadway whose finish and appearance would emulate the appearance of the concrete roadway installed in the early to mid 1920s. Currently the roadway is paved with a mix of concrete and asphalt and is in poor physical condition. Replacement of the existing roadway, which is in poor physical condition with a road surface that closely matches the historic road surface meets Standard 6: *Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement*



*of a distinctive feature, the new feature will match the old in design, color, texture, and where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence. Therefore, the proposed replacement of the existing roadway would have a less than significant impact on significant historic resources (Less than Significant, Class III).*

The Conceptual Plan also proposes new concrete sidewalks and crosswalks that would emulate the appearance and scoring found on early twentieth century sidewalks. The replacement material for the sidewalks would emulate the type of grey concrete sidewalks that have historically characterized the plaza. Therefore, insertion of the new sidewalks, which would not substantially affect the historic character of the plaza, meets Standard 6: *Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.* Therefore, the proposed replacement of the existing roadway would have a less than significant impact on significant historic resources (Less than Significant, Class III).

The Conceptual Plan proposes paving a portion of the 00 block of East De la Guerra Street with concrete paving matching the appearance and scoring pattern found on the repaved roadway proposed for Plaza de la Guerra. Currently the roadway is paved with asphalt. The existing asphalt paving appears to be the historic paving material for this section of East De la Guerra Street, it is not considered a character defining element of the streetscape. Therefore, its removal and replacement would not result in significant impacts to historic fabric, thereby meeting Standard 2: *The historic character of a property will be retained and preserved. The removal of distinctive materials or alterations of features, spaces, and spatial relationships that characterize a property will be avoided;* and Standard 9: *New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property.* Therefore, the proposed replacement of the existing roadway would have a less than significant impact on significant historic resources (Less than Significant, Class III).

### 3) ADA Requirements

The Conceptual Plan proposes the installation of a strip of truncated terra cotta-colored concrete domes around the outer edge of the lawn to comply with ADA requirements. Provided the color and materials of the truncated domes are not out of character with the range of materials characteristic of the Plaza such as concrete and stucco, the insertion of this type of paver would not remove significant historic fabric or significantly impact the visual character of the plaza. Moreover, they could be removed in the future with minimal disruption of historic fabric. Consequently, the proposed insertion of truncated pavers meets Standard 2: *The historic character of a property will be retained and preserved. The removal of distinctive materials or alterations of features, spaces, and spatial relationships that characterize a property will be avoided;* Standard 9: *New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property;* and 10: *New additions and adjacent or related new construction will be undertaken in such a manner that if removed, in the future, the essential form and integrity of the historic property will*

be unimpaired. Therefore, the proposed installation of truncated terra cotta-colored concrete domes would have a less than significant impact on significant historic resources (Less than Significant, Class III).

#### 4) Parking and Circulation

The roadway that surrounds Plaza de la Guerra has been a feature of the plaza in one form or another since the last quarter of the nineteenth century. However, while parking has existed along portions of the curbing since the mid to late nineteenth century, it is not considered a significant historic feature of the plaza's design. Moreover, the removal of five spaces and the re-allocation of parking designations would not substantially alter this aspect of the Plaza's visual appearance as most of the existing parking would remain in place. After removal of the five parking spaces the plaza would maintain its existing character and status as a significant historic landscape. Consequently, the proposed removal of five spaces will not significantly impact the historic cultural landscape, which after the removal of the five on-street parking spaces would still be able to convey the essential features of its historic appearance, thereby meeting Standard 2: *The historic character of a property will be retained and preserved. The removal of distinctive materials or alterations of features, spaces, and spatial relationships that characterize a property will be avoided.* Therefore, the proposed removal of five existing parking spaces, which would meet the relevant Secretary of the Interior's Standard, would not result in significant impacts to significant resources (Less than Significant, Class III).

#### 5) Pedestrian Amenities

The sidewalks surrounding Plaza de La Guerra have historically featured concrete paving since 1924. The Olmsted & Olmsted and Cheney plan of 1924 would have paved the central section of the plaza and sidewalks with irregular pavers, most likely in imitation of the El Paseo paving. The 1925 Public Works scheme would have featured selected areas of stone pavers in front of City Hall and to define the walkways through the center of the plaza and facing the Casa de la Guerra.

The existing paving and curbs appear for the most part to be replacements of the 1924 surfaces. It should also be noted that the Conceptual Plan proposes widening the sidewalks on the southerly side of the Plaza. This is a supportable change since it is the overall form of the plaza with a central pedestrian area surrounded by a roadway and sidewalks that creates its historic character, rather than the precise width of the existing sidewalks. Therefore, the removal of portions of the existing sidewalk and its replacement with new concrete paving featuring a historically inspired color and scoring pattern would meet Standard 2: *The historic character of a property will be retained and preserved. The removal of distinctive materials or alterations of features, spaces, and spatial relationships that characterize a property will be avoided;* Standard 9: *New additions, exterior alterations, or related*

*new construction will not destroy historic materials, features, and spatial relationships that characterize the property; and 10: New additions and adjacent or related new construction will be undertaken in such a manner that if removed, in the future, the essential form and integrity of the historic property will be unimpaired. Therefore, the proposed alterations to the sidewalks, which would meet the relevant Secretary of the Interior's Standard, would not result in significant impacts to significant resources (Less than Significant, Class III).*

Installation of new crosswalks does not have potential for impacting the setting or character of the Plaza since these features have been designed to blend with the historic character of the resource and its setting; thereby meeting Standard 2: *The historic character of a property will be retained and preserved. The removal of distinctive materials or alterations of features, spaces, and spatial relationships that characterize a property will be avoided.* Therefore, the proposed plan for the crosswalks, which would meet the relevant Secretary of the Interior's Standard, would not result in significant impacts to significant resources (Less than Significant, Class III).

#### 6) Utilities

The utilities are not contributors to the plaza's historic significance. Provided the relocation is designed to avoid impacts to significant trees, or features such as the scalloped walls dating to the period of significance, this proposed treatment would meet Standards 9: *New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale, and proportion, and massing to protect the integrity of the property and its environment; and Standard 10: New additions and adjacent or related new construction will be undertaken in such a manner that if removed, in the future, the essential form and integrity of the historic property will be unimpaired.* Therefore, the proposed utility improvements would have a less than significant impact on significant historic resources (Less than Significant, Class III).

#### 7) Tree Replacement

The Conceptual Plan proposes to retain the existing historic fan palm at the south end of the plaza and plant a new Washingtonia fan palm to replace a companion fan palm that died a number of years ago. The existing Queen palms are not considered to be significant plantings.

Preserving the remaining historic Washingtonia fan palm and replanting its companion fan palm would enhance the historic character of the plaza and its setting, thereby meeting Standard 6: *Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of*

*a distinctive feature, the new feature will match the old in design, color, texture, and where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.* Therefore, the proposed retention of the historic Washingtonia fan palm and replanting of the missing Washingtonia fan palm would have a less than significant impact on significant historic resources (Less than Significant, Class III).

The incorporation of replacement Queen palms in clusters of three trees would largely mimic the historic early to mid twentieth century appearance of the plaza, thereby meeting Standard 6: *Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.* Therefore, the proposed removal and replanting of the Queen palms would have a less than significant impact on significant historic resources (Less than Significant, Class III).

#### 8) Landscaping/Hardscape

While grass has been a feature of the plaza since 1924, the present large expanse of grass does not appear to have been intended to be the permanent treatment for this space, as all of the conceptual plans produced between 1922 and 1925 featured either no turf, or smaller areas devoted to turf. While grass may not have been intended as a permanent design solution, it has been a characteristic feature of the plaza for 87 years. Because the redesigned plaza would maintain more than half of its turf the overall character of this space would remain the same. Therefore the proposed replacement of some of the turf with paving meets Standard 2: *The historic character of a property will be retained and preserved. The removal of distinctive materials or alterations of features, spaces, and spatial relationships that characterize a property will be avoided.* The reduction in turf, which would be reversible, also meets Standard 10: *New additions and adjacent or related new construction will be undertaken in such a manner that if removed, in the future, the essential form and integrity of the historic property will be unimpaired.* Therefore, the proposed reduction in the total percentage of the pedestrian area devoted to turf would have a less than significant impact on significant historic resources (Less than Significant, Class III).

Removing the planter bed along East De la Guerra Street would not have a significant impact on significant historic resources since this feature of the landscape postdates the Plaza's period of significance. Therefore, the proposed reduction in the total percentage of the pedestrian area devoted to turf would have a less than significant impact on significant historic resources (Less than Significant, Class III).

Relocating the flag poles and commemorative plaque to the side of the plaza near City

Hall from their current location at the north end of the plaza would not significantly impact the historic character of the plaza since this elements of the landscape are postdate the period of significance (1853 -1924). Moreover, relocating these elements would enhance the historic vista from the Casa de la Guerra to the south end of the plaza. Because the proposed relocation of the flag poles and commemorative plaque would not substantially impact significant historic resources it meets Standard 2: *The historic character of a property will be retained and preserved. The removal of distinctive materials or alterations of features, spaces, and spatial relationships that characterize a property will be avoided.* Therefore, the proposed relocation of the flag poles and commemorative plaque would have a less than significant impact on significant historic resources (Less than Significant, Class III).

#### 9) Drainage/Storm Water Capture

The proposed drainage and storm water capture plan primarily requires subsurface excavation that does not have a high potential for impacting elements of the built environment that contribute to the historic character of the plaza since it would maintain the overall appearance that has characterized the resource since the mid 1920s. The proposed drainage plan therefore meets Standard 2: *The historic character of a property will be retained and preserved. The removal of distinctive materials or alterations of features, spaces, and spatial relationships that characterize a property will be avoided.* Therefore, the proposed drainage/storm water capture plan would have a less than significant impact on significant historic resources (Less than Significant, Class III).

### **8.4 Impacts to Adjacent Historic Resources**

This section of the report will evaluate potential impacts to historic resources that are designated City of Santa Barbara Landmarks (these resources are identified in Table 2).

#### **City Hall**

This resource is located at the northeast corner of Plaza de la Guerra. Implementation of the proposed project would not impair significant sight lines towards the building from the intersection of Anacapa Street and East De la Guerra Street, or the intersection of State Street and East De la Guerra Street. Because implementation of the proposed project would not significantly alter the setting or viewshed of City Hall, it would not significantly impact this historic resource (Less than Significant, Class III).

#### **City Hall Pepper Tree (West Elevation of City Hall)**

The proposed project has been designed to preserve the City of Santa Barbara Landmark Pepper tree in place. Implementation of the proposed Conceptual Plan would not substantially impact the viewshed or visibility of the tree. Therefore, implementation of the proposed Conceptual Plan would not significantly impact this historic resource (Less than Significant, Class III).

### **Casa De La Guerra and El Paseo**

The Casa de la Guerra and El Paseo, which are located on the north side of the 00 block of East De la Guerra Street, form an important visual and historical feature of the plaza. Implementation of the proposed project would not visually impair the Casa de la Guerra or the El Paseo or alter their setting in a manner that would diminish the integrity of the building or its eligibility for listing as a significant historic resource. Therefore, implementation of the proposed Conceptual Plan would not significantly impact this historic resource (Less than Significant, Class III).

### **Oreña Adobes**

The Oreña Adobes which are located on the north side of the 00 block of East De la Guerra Street, just north of the Casa de la Guerra, form an important visual and historical feature of the Plaza. Implementation of the proposed project would not visually impair the Oreña Adobes or alter their setting in a manner that would diminish the integrity of the buildings or their eligibility for listing as a significant historic resource. Therefore, implementation of the proposed Conceptual Plan would not significantly impact this historic resource (Less than Significant, Class III).

### **Significant Cultural Landscape**

The potential significant Cultural Landscape encompasses Plaza de la Guerra and elements of the surrounding streetscape including the Casa de la Guerra, Oreña Adobes and Store, El Paseo, City Hall, City Hall Pepper Tree, La Placita Building, Casa de la Guerra, the News-Press Building, and the site of the Abadie/Harmer Adobe. Implementation of the proposed project, which meets the Secretary of the Interior's Standards for Rehabilitation, would not materially impair these resources or alter their setting in a manner that would diminish their status as contributors to a significant Cultural Landscape. Therefore, implementation of the proposed Conceptual Plan would not significantly impact the significant Cultural Landscape identified in this study (Less than Significant, Class III).

## **9.0 CONCLUSIONS**

A Conceptual Plan for rehabilitating Plaza de la Guerra proposes certain changes to the Plaza's existing hardscape and landscaping. The Historic Structures/Sites Report prepared by Post/Hazeltine Associates has determined that the Plaza is a significant historic resource for the purposes of environmental review because it is eligible for listing in the California Register of Historical Resources, is eligible for listing in the National Register of Historic Places as a significant Cultural Landscape and is eligible for listing as a City of Santa Barbara Landmark. The Secretary of the Interior Standards for Rehabilitation were applied to the proposed improvement scheme to determine if the project had the potential for significantly impacting historic resources. The analysis has determined that implementation of the Conceptual Plan would have a less than significant impact to Plaza De La Guerra, the significant Cultural Landscape or surrounding landmarks (Less than

Significant, Class III).

## 10.0 RESOURCES CONSULTED IN THE PREPARATION OF THIS REPORT

### Archives Consulted

City of Santa Barbara, Office of Community Development Department  
Santa Barbara Historical Museum, Gledhill Library  
Santa Barbara Public Library, Main Branch  
Santa Barbara Trust for Historic Preservation, Presidio Research Center  
University of California, Santa Barbara: Main Library, Special Collections, Pearl Chase Collection

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The Daily Press: *as cited*  
The Morning Press: *as cited*  
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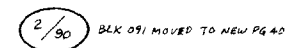
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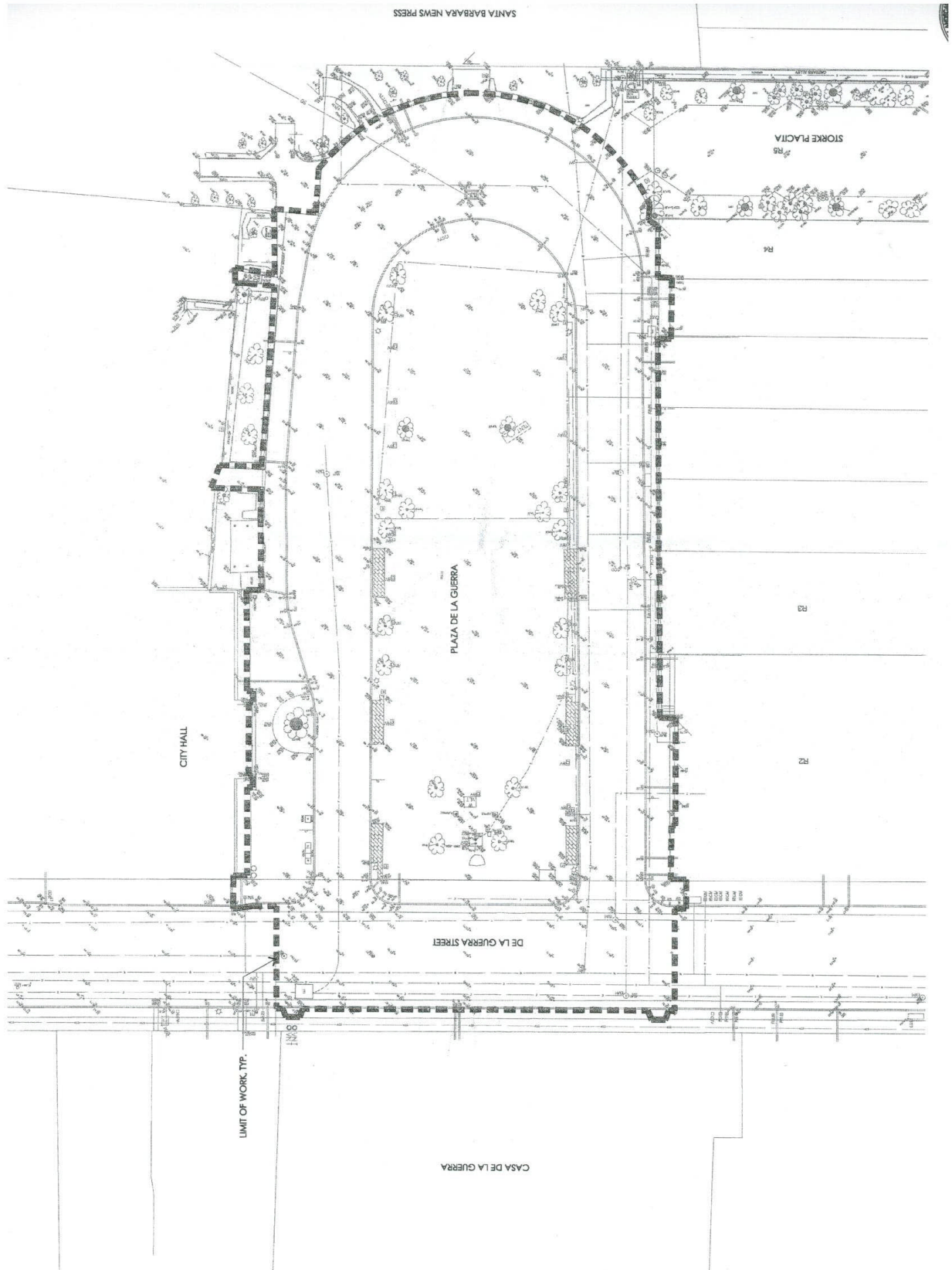
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# APPENDIX A

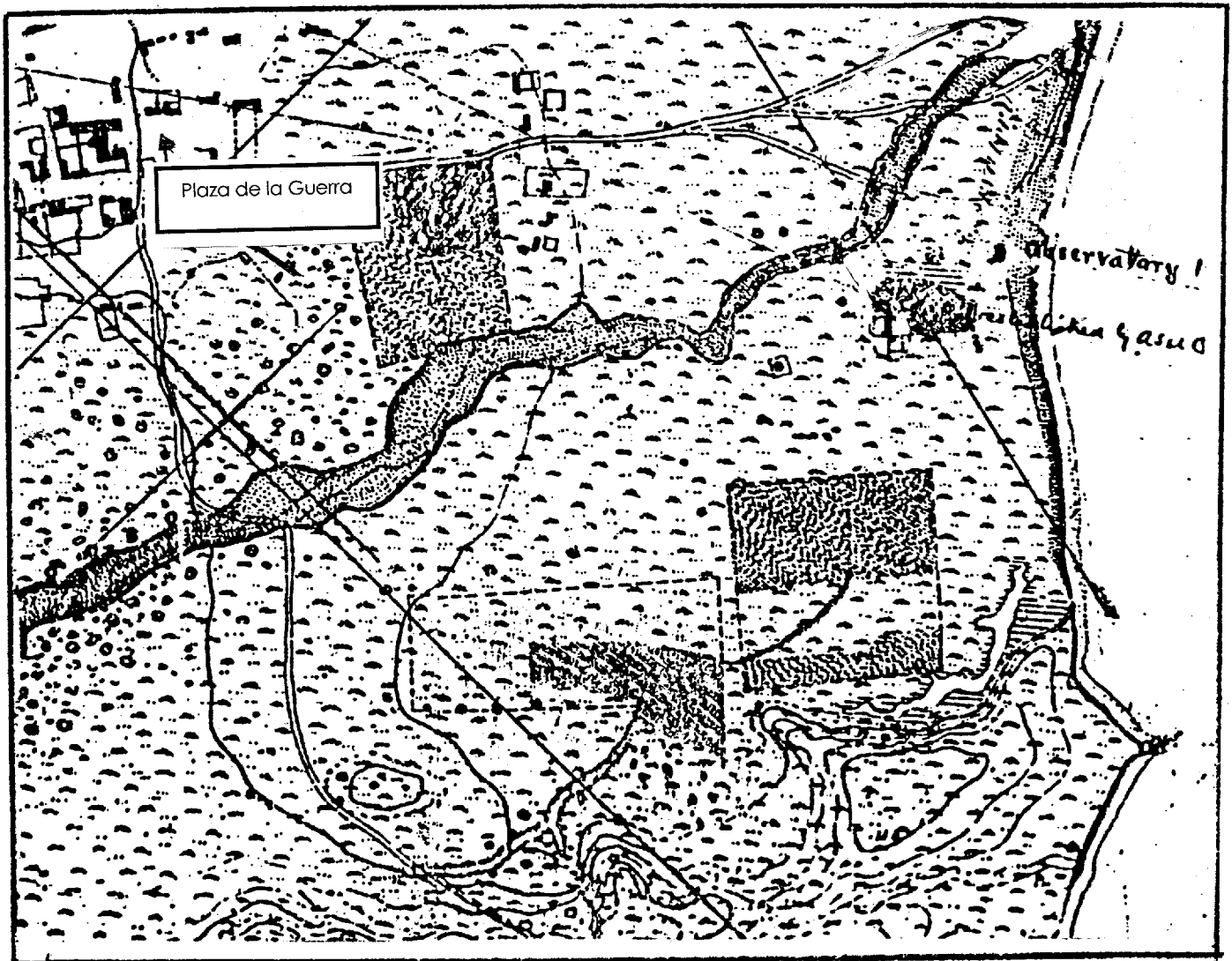
## (Maps)





Map 3

Plaza de la Guerra Existing Conditions  
(Campbell and Campbell)



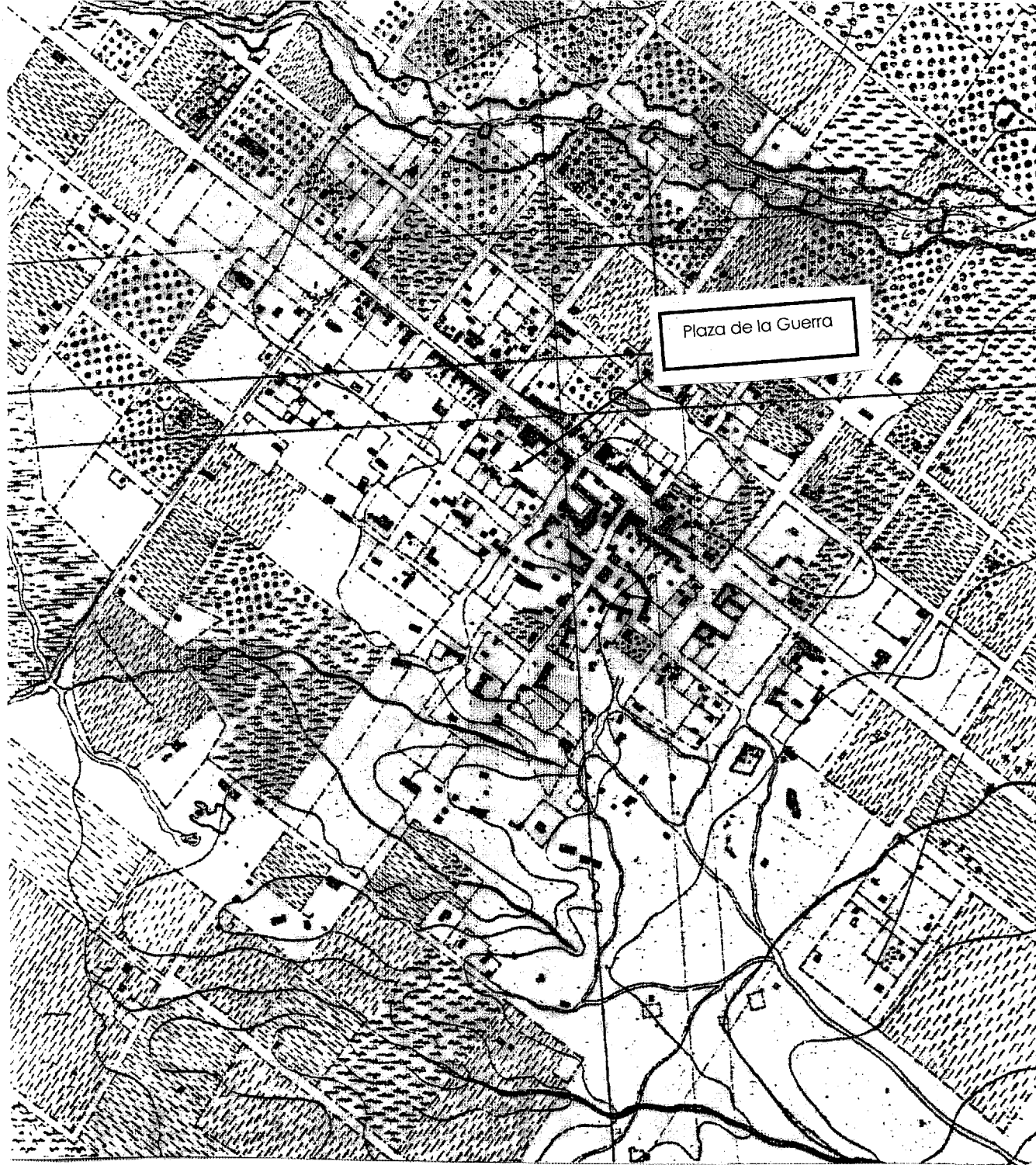
1852 Topographic Map of the City of Santa Barbara  
based on coastal surveys and maps of the City of Santa Barbara  
by Wackenreuder

1852 Coast Survey

Map 4  
1852 Coast Survey Map of  
Santa Barbara

16





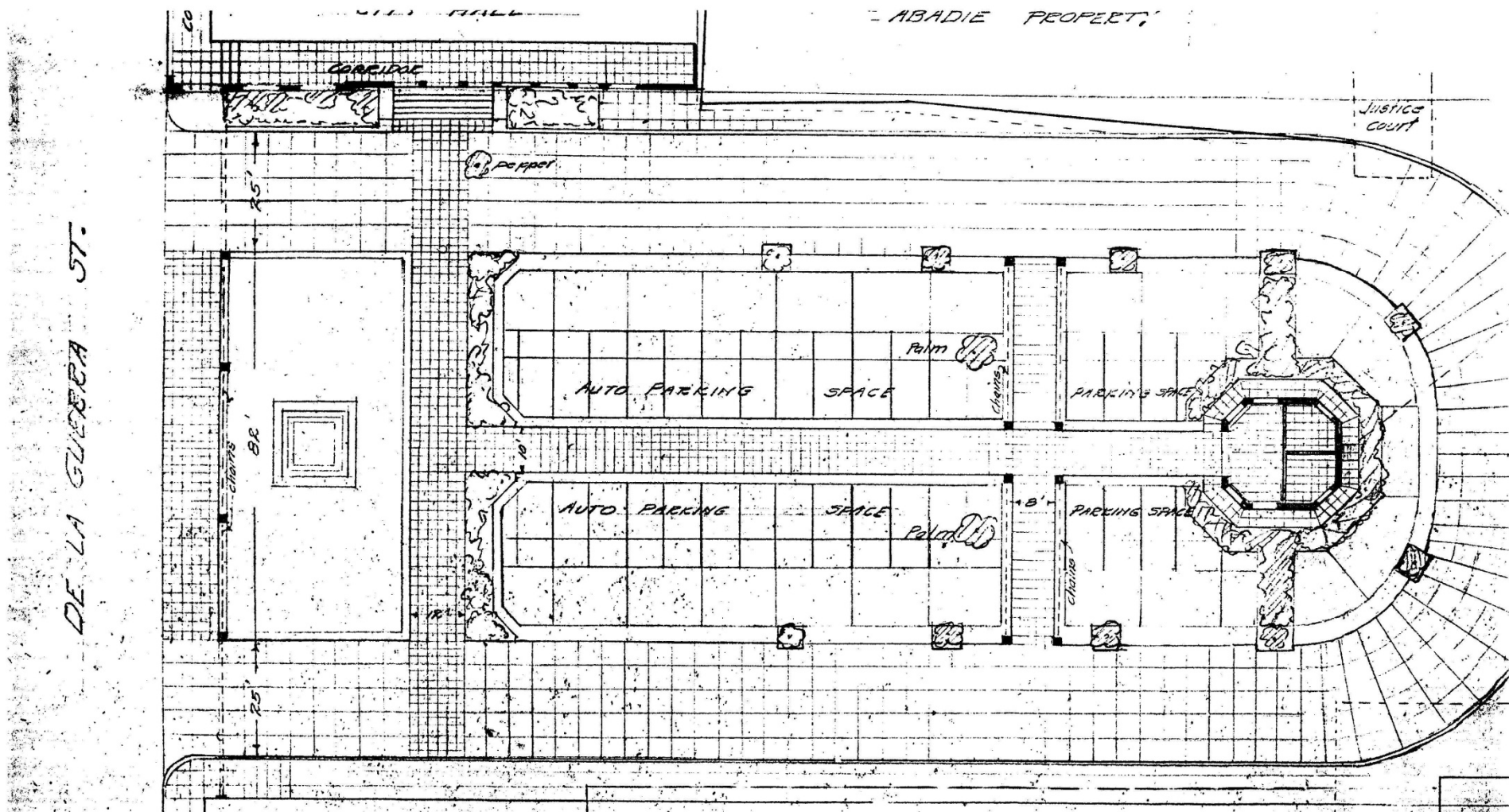
Plaza de la Guerra

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Map 6  
1870 Coast Survey Map of  
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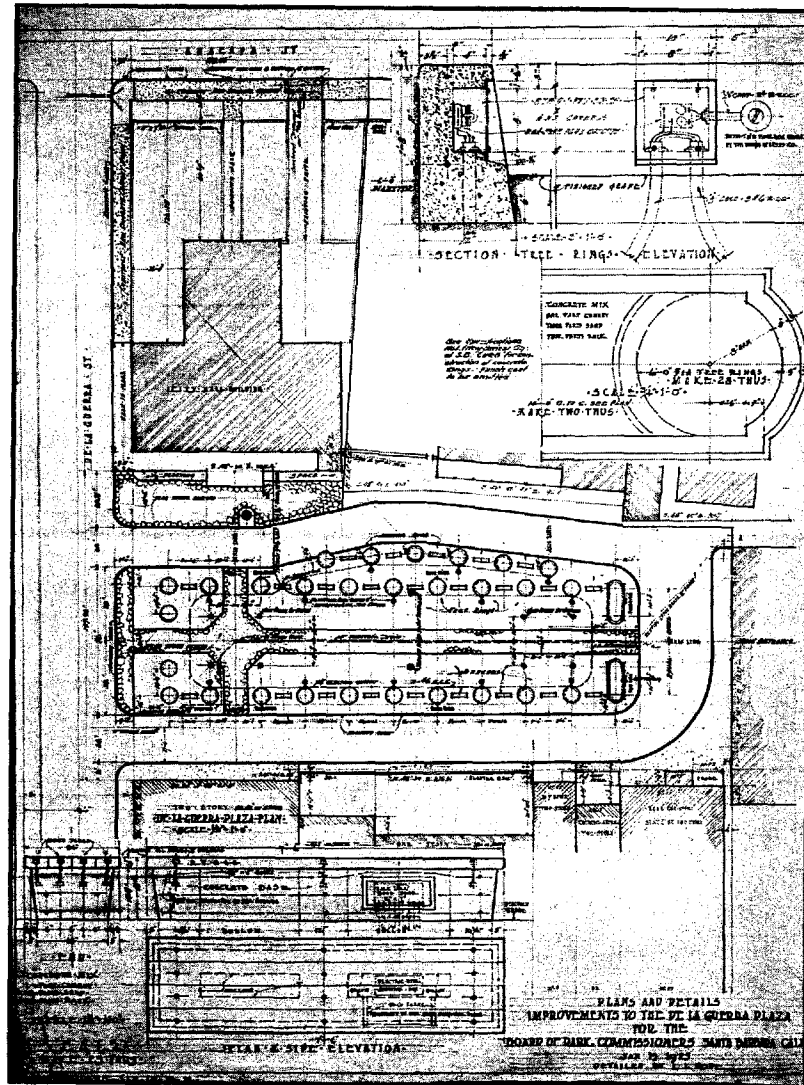


Map 7  
1878 Coast Survey Map of  
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Map 8  
 1923 City Engineer's Plan  
 For  
 Plaza de la Guerra (copy on file at the Santa  
 Barbara Historical Museum)



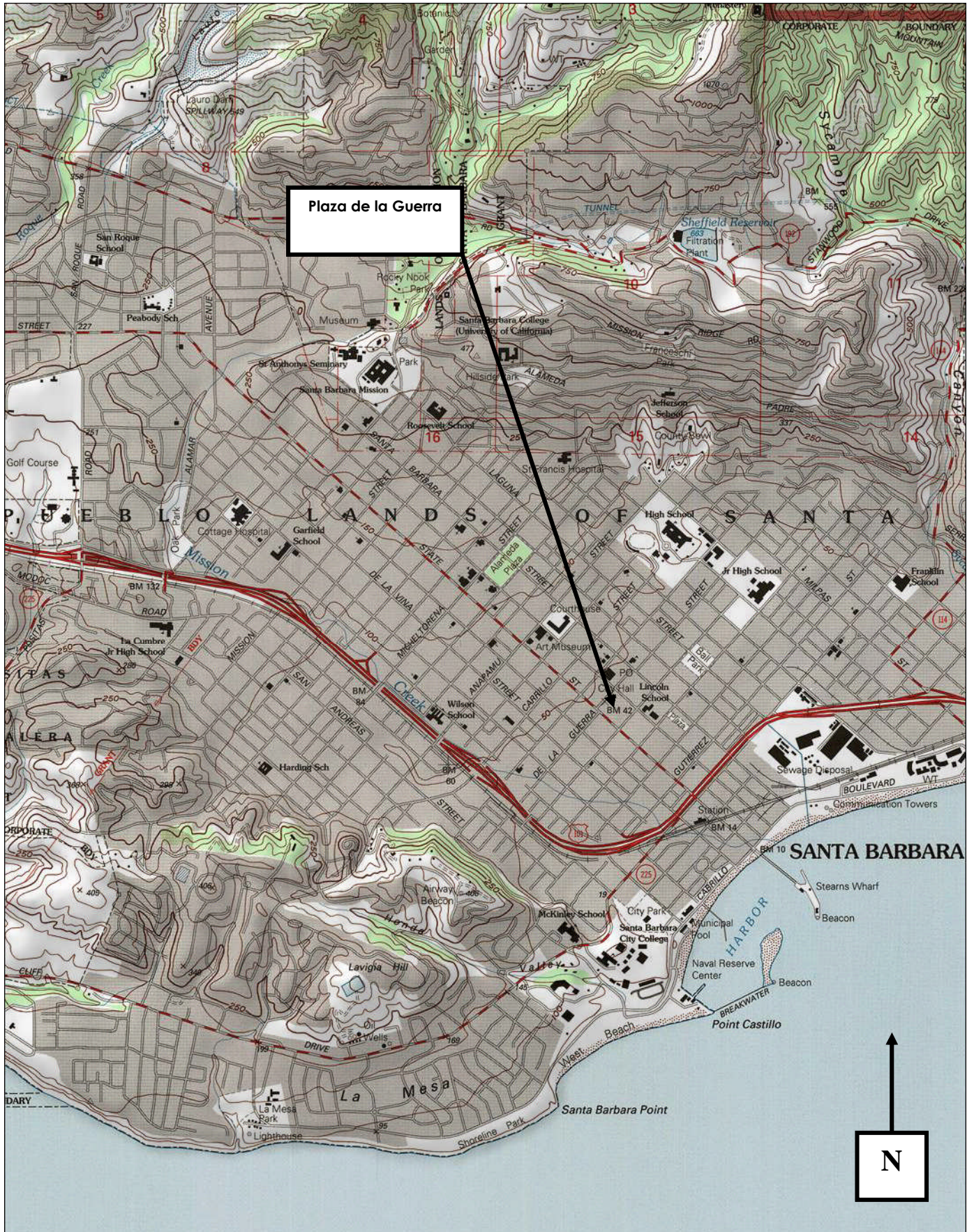


Map 10  
1925 City Plan for Plaza de la Guerra

# APPENDIX A

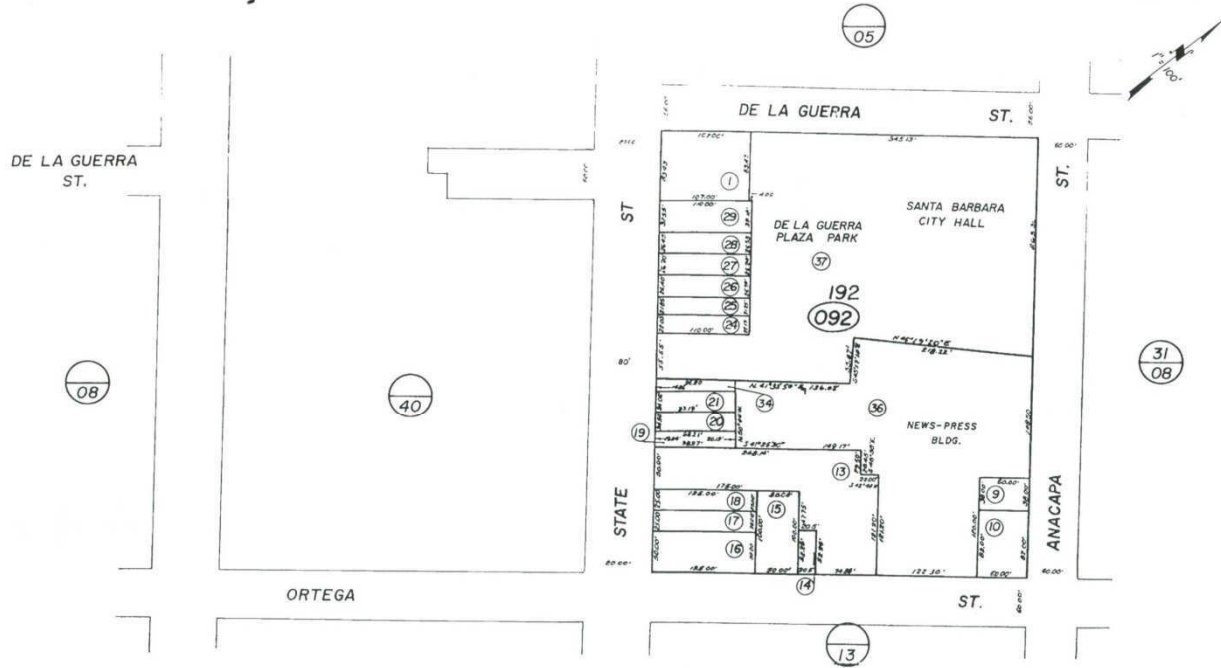
## (Maps)





Map 1  
Location Map for Plaza de la Guerra



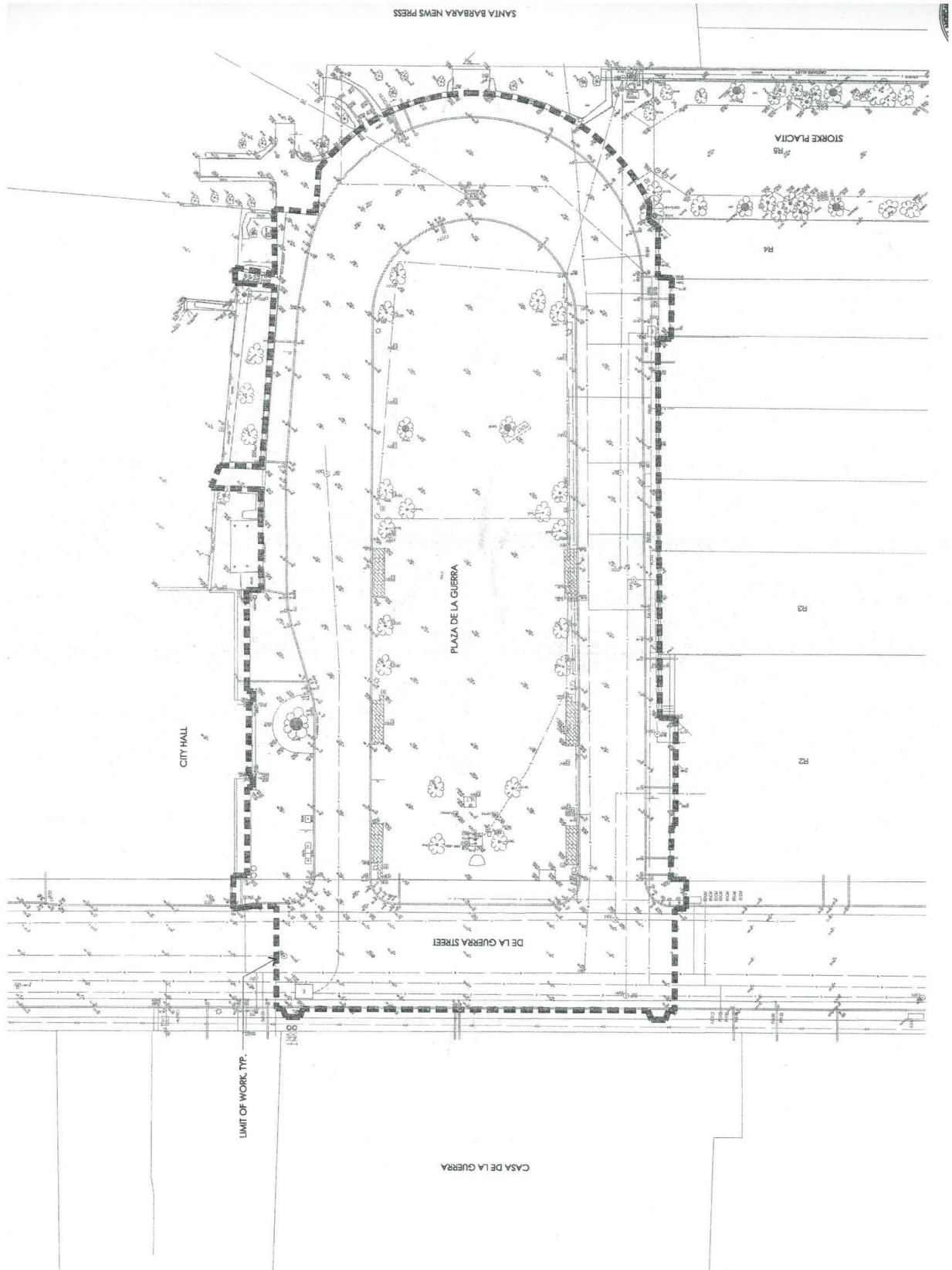


Assessor's Map Bk. 37-Pg.09  
County of Santa Barbara, Calif.

NOTE - Assessor's Block Numbers Shown in Ellipses  
Assessor's Parcel Numbers Shown in Circles

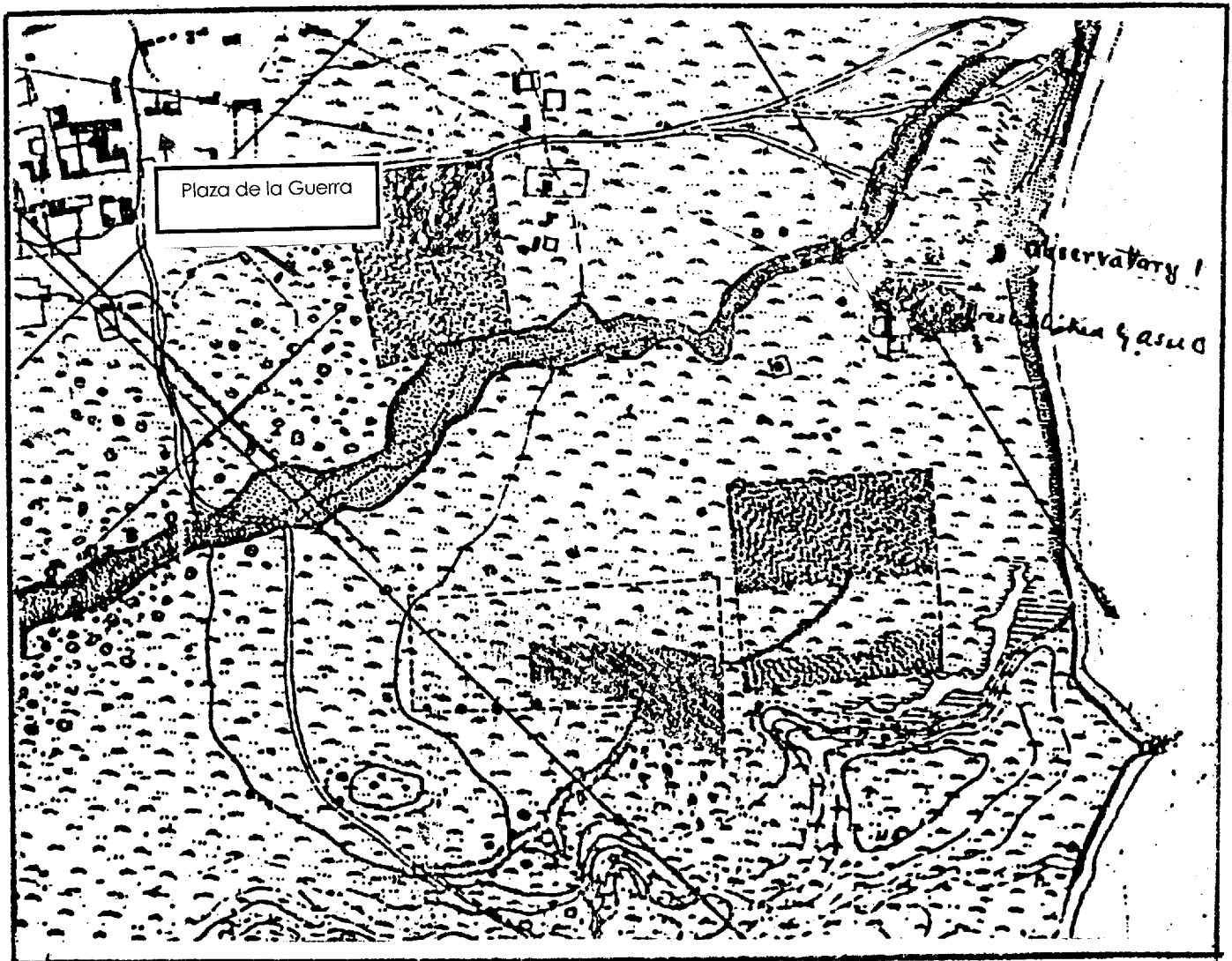
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Map 3

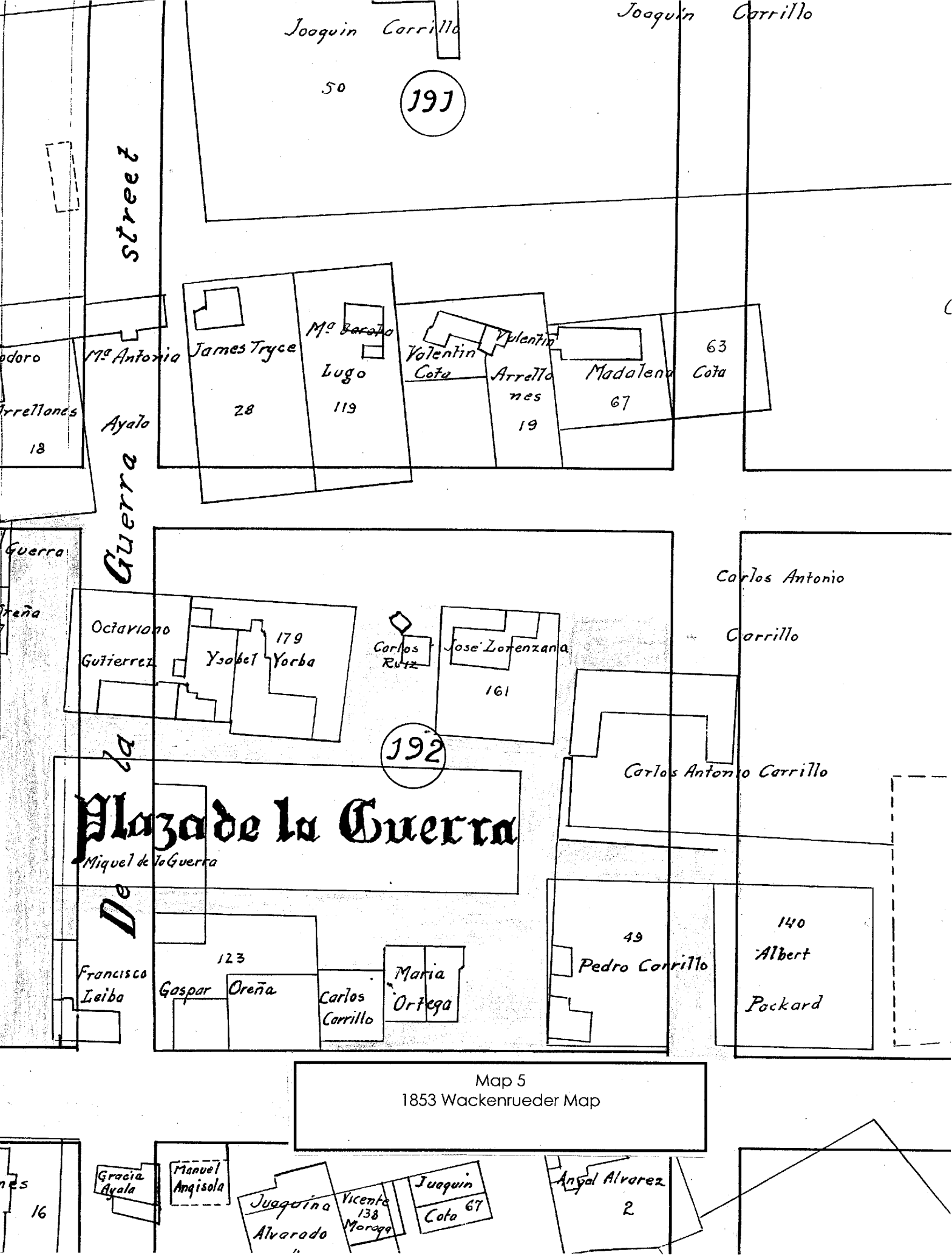
Plaza de la Guerra Existing Conditions  
(Campbell and Campbell)



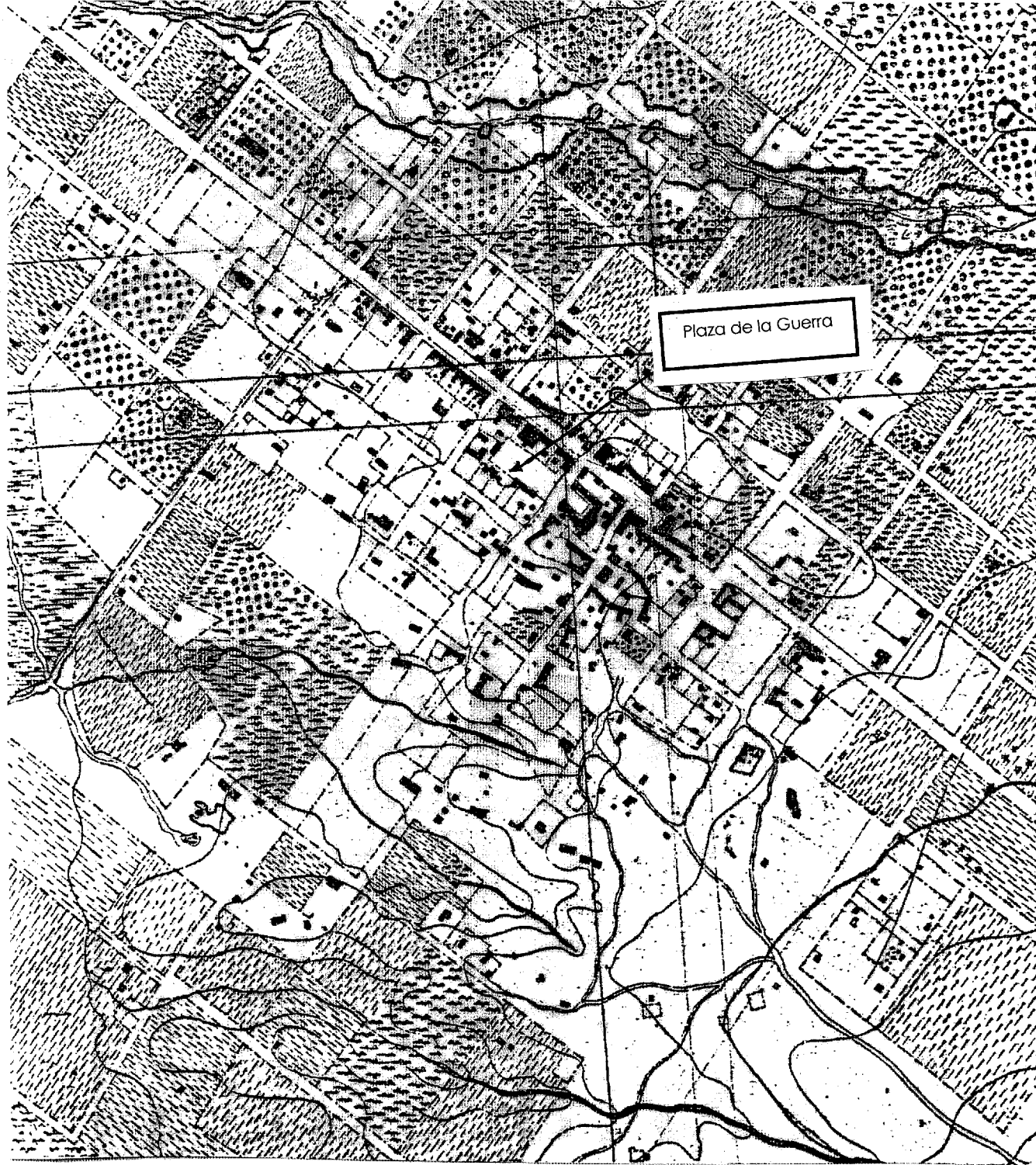
1852 Topographic Map of the City of Santa Barbara  
 based on coastal surveys and maps of the City of Santa Barbara  
 by Wackenreuder

1852 Coast Survey

Map 4  
 1852 Coast Survey Map of  
 Santa Barbara



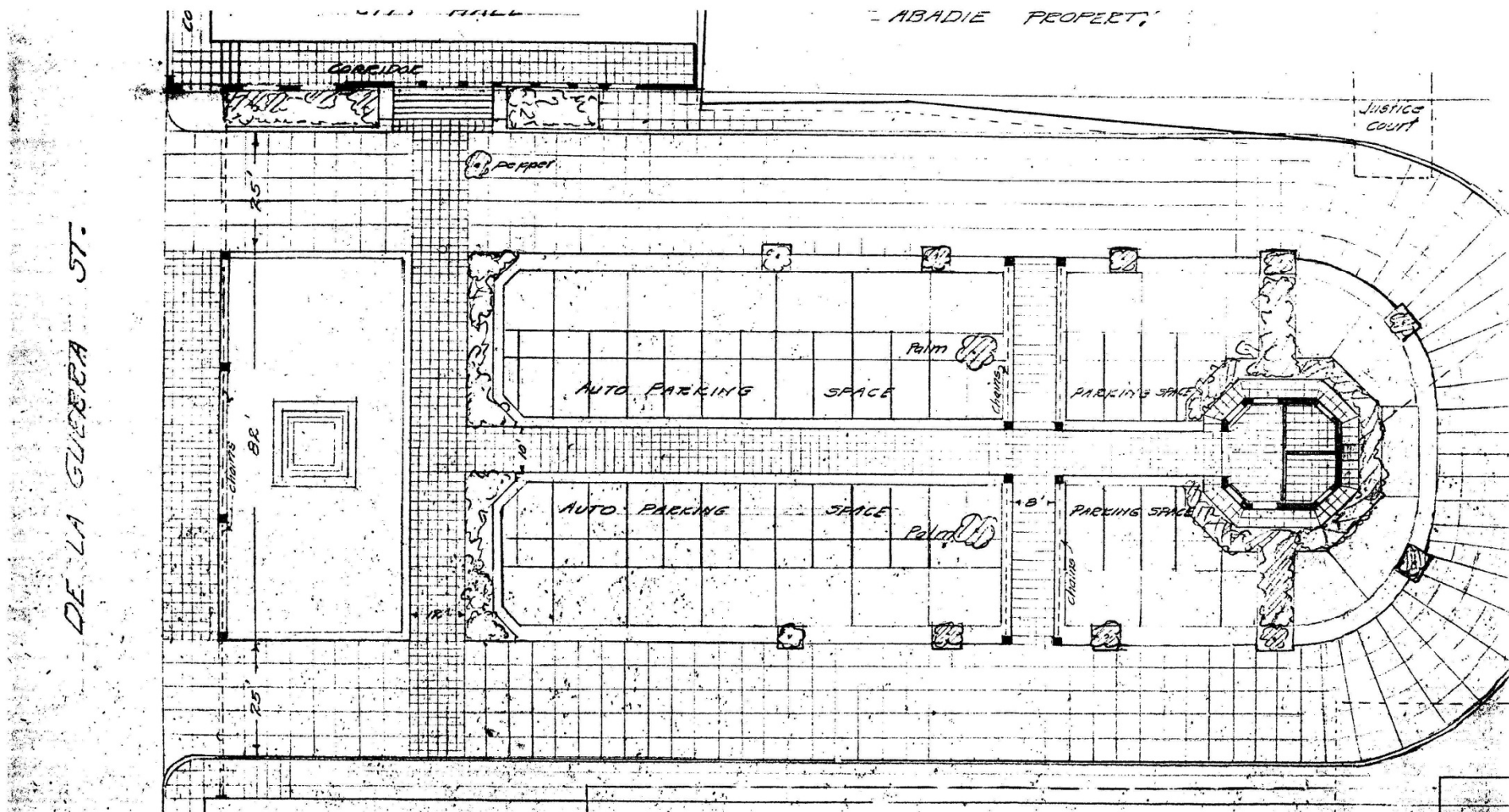
Map 5  
1853 Wackenrueber Map



Plaza de la Guerra

N

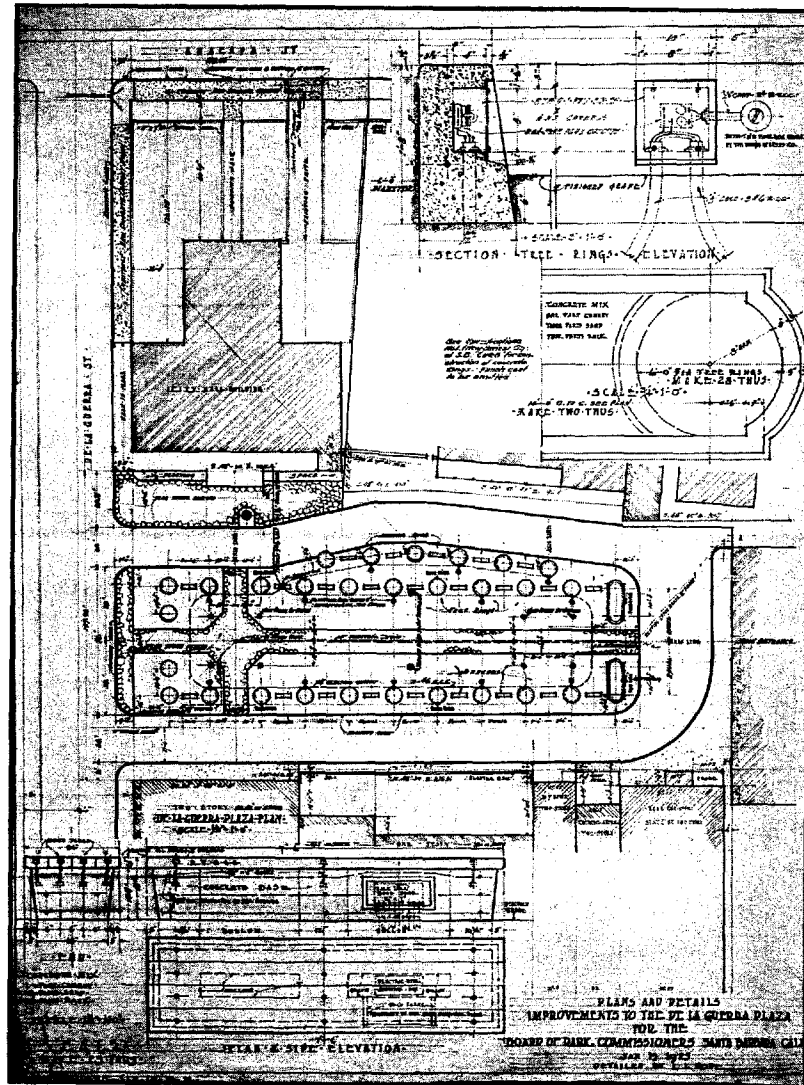
Map 6  
1870 Coast Survey Map of  
Santa Barbara



Map 8  
 1923 City Engineer's Plan  
 For  
 Plaza de la Guerra (copy on file at the Santa  
 Barbara Historical Museum)





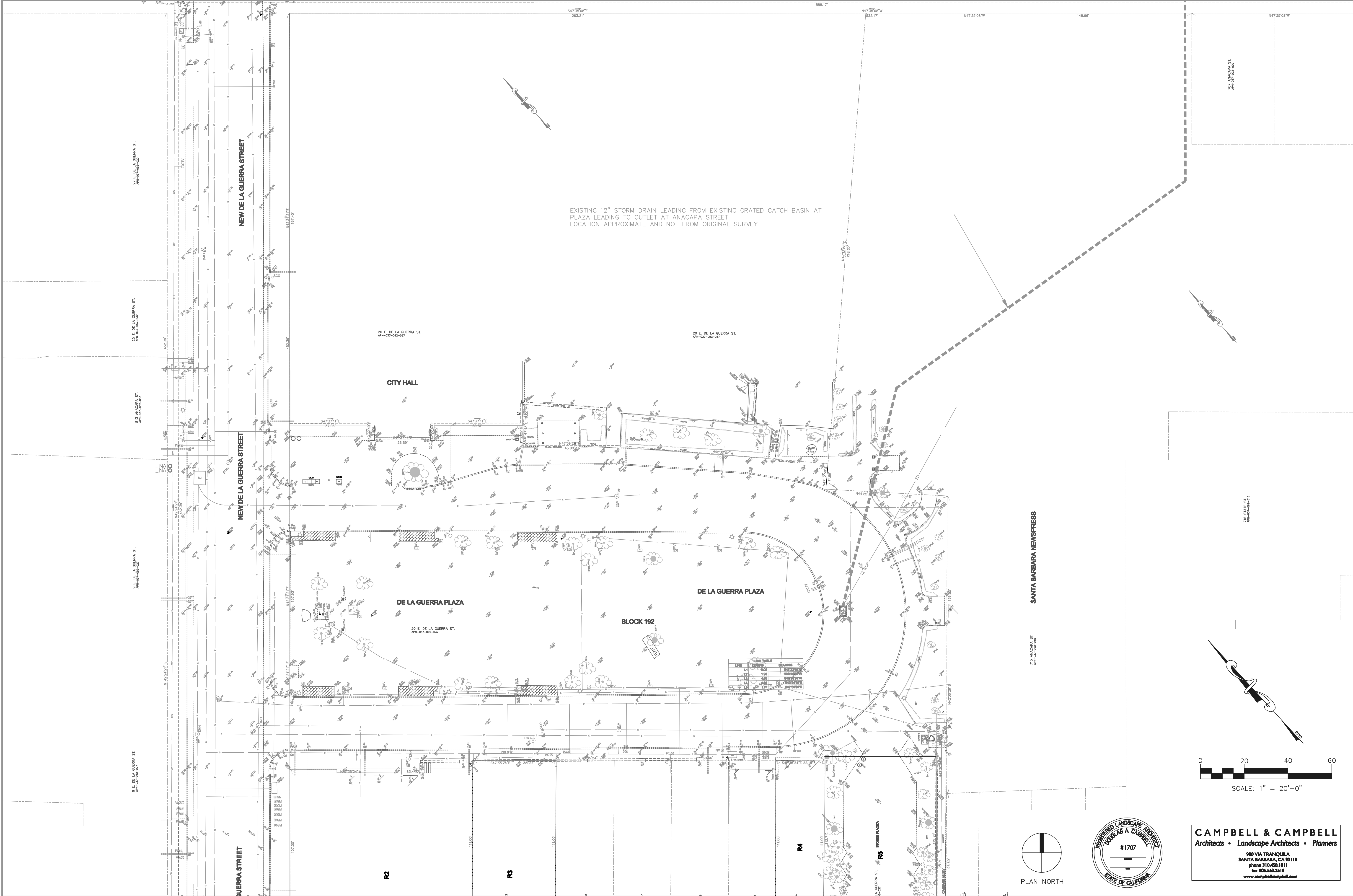



Map 10  
1925 City Plan for Plaza de la Guerra

# APPENDIX B

## (Architect's Plans)







PUBLIC WORKS  
DEPARTMENT  
ENGINEERING DIVISION

APPROVED: \_\_\_\_\_  
CITY ENGINEER  
ORIGINAL: \_\_\_\_\_  
DATE: \_\_\_\_\_

DESIGN DC  
DRAWN CH  
CHECKED DC

DATE: 08/02/10  
02/15/11

1 PRT SUBMITTAL - 30% DRAFT  
2 DART PACKAGE SUBMITTAL

30%  
DRAFT

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2

DATE: 08/02/10  
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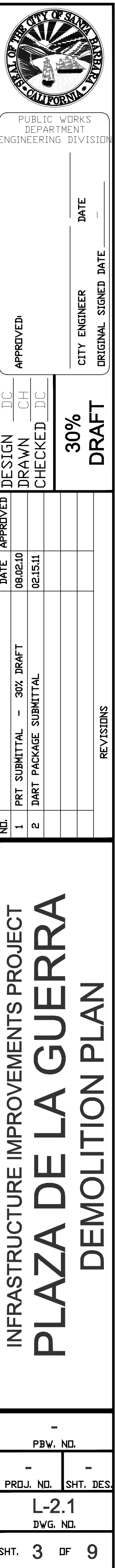
REVISIONS

INFRASTRUCTURE IMPROVEMENTS PROJECT  
**PLAZA DE LA GUERRA**  
EXISTING SITE SURVEY

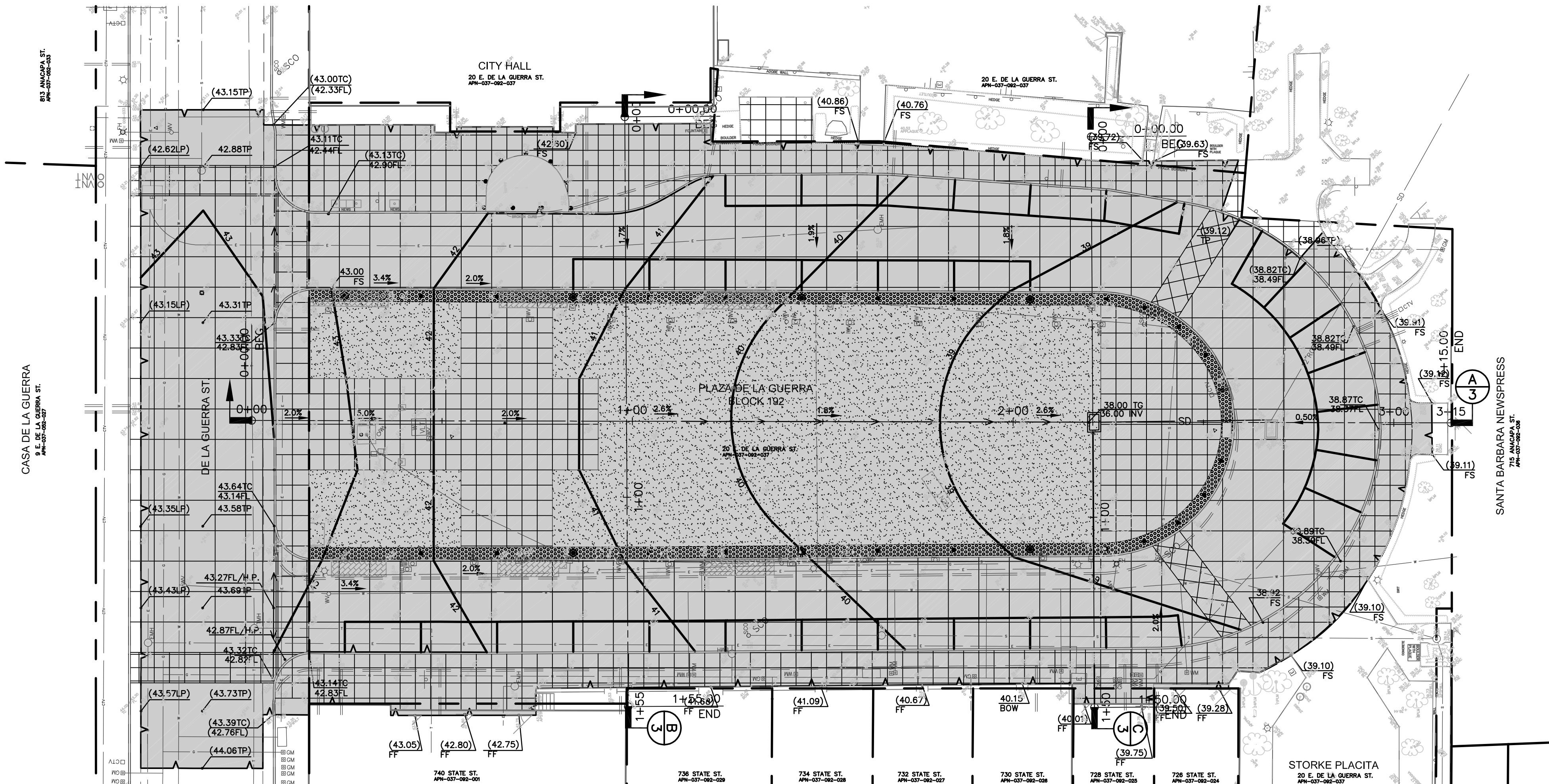
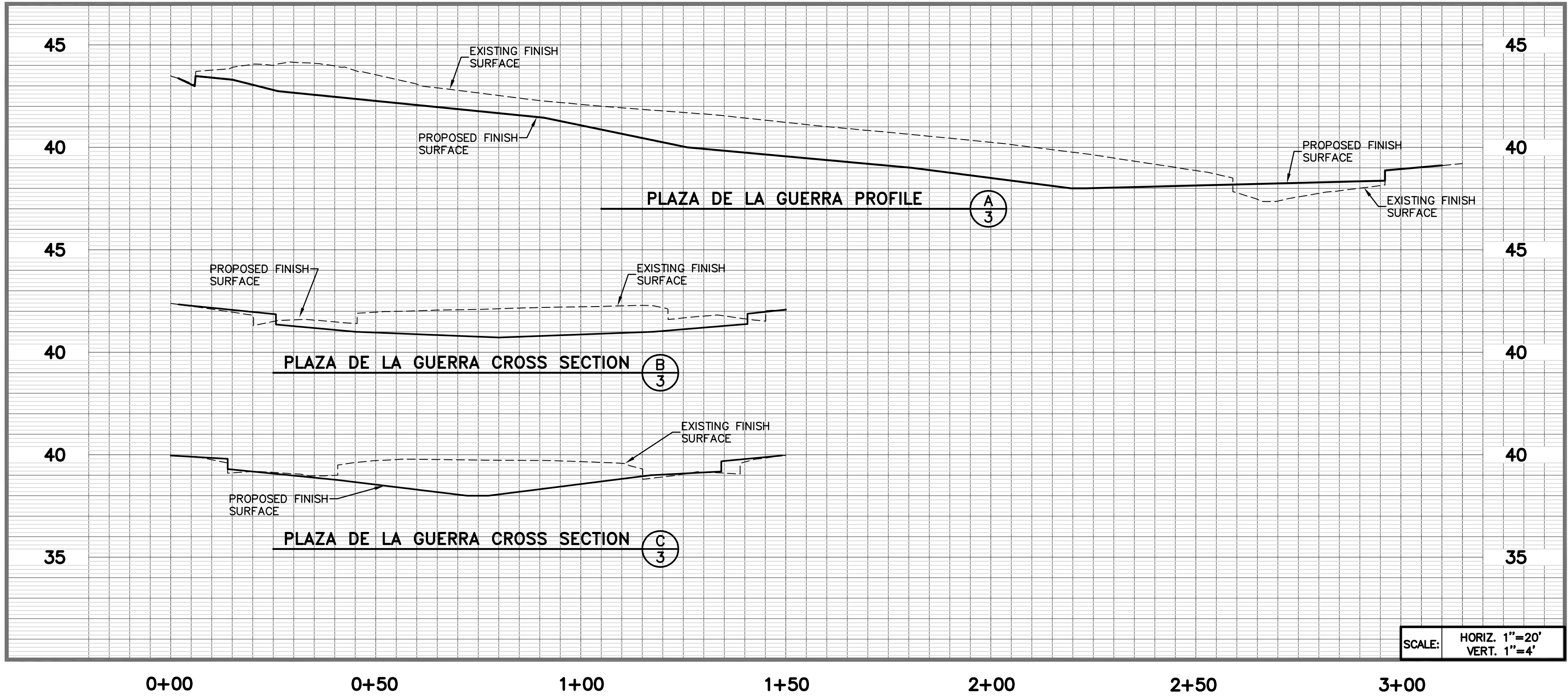
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PROJ. NO. \_\_\_\_\_ SHT. DES. \_\_\_\_\_  
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DWG. NO. \_\_\_\_\_  
SHT. **2** OF **9**

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STATE OF CALIFORNIA







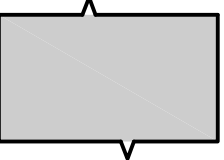
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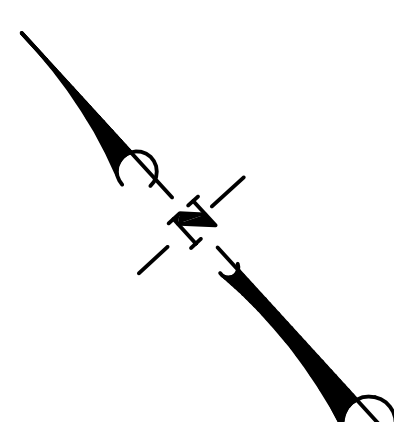
THE ABOVE QUANTITIES ARE APPROXIMATE IN PLACE VOLUMES CALCULATED FROM THE EXISTING GROUND TO THE PROPOSED FINISH GRADE OR SUBGRADE. EXISTING GROUND IS DEFINED BY THE CONTOURS ON THE PLAN. PROPOSED FINISH GRADE IS DEFINED AS THE DESIGN SURFACE ELEVATION OF EARTH TO BE CONSTRUCTED. PROPOSED SUBGRADE ELEVATION IS DEFINED AS THE DESIGN SURFACE ELEVATION OF EARTH TO BE CONSTRUCTED BENEATH PAVEMENTS OR STRUCTURES.

THE EARTHWORK QUANTITIES ABOVE ARE FOR BUILDING PERMIT PURPOSES ONLY. THEY HAVE NOT BEEN FACTORED TO ACCOUNT FOR CHANGES IN VOLUME DUE TO BULKING, CLEARING AND GRUBBING, SHRINKAGE, OVER-EXCAVATION AND RE-COMPACTION, AND CONSTRUCTION METHODS.

THE CONTRACTOR SHALL PERFORM AN EARTHWORK ESTIMATE FOR THE PURPOSE OF PREPARING A LUMP SUM BID PRICE FOR EARTHWORK. THE BID PRICE SHALL INCLUDE COSTS FOR ANY NECESSARY IMPORT AND PLACEMENT OF EARTH MATERIALS OR THE EXPORT AND PROPER DISPOSAL OF EXCESS EARTH MATERIALS.

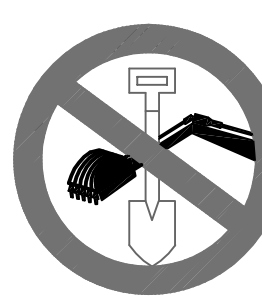


DEMOLITION AREA




SCALE: 1"=20'

0 20 40 60




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DEPARTMENT  
ENGINEERING DIVISION

APPROVED: \_\_\_\_\_ DATE: \_\_\_\_\_

CITY ENGINEER  
ORIGINAL SIGNED DATE: \_\_\_\_\_

NO.	DATE	APPROVED	DESIGN	DBR	REVISIONS
1	8.02.10		DRAWN	PAS	
2	2.15.11		CHECKED	DWR	
					30% DRAFT

INFRASTRUCTURE IMPROVEMENTS PROJECT

**PLAZA DE LA GUERRA**

GRADING AND DRAINAGE PLAN

2010-00XXX

FBW. NO.

XXXX

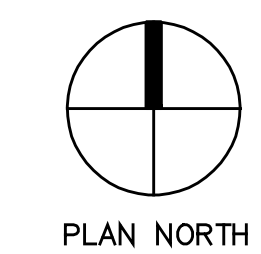
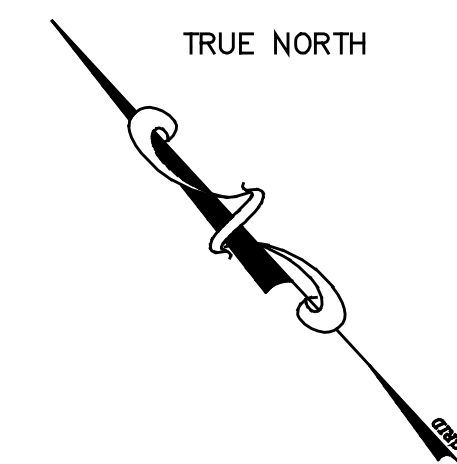
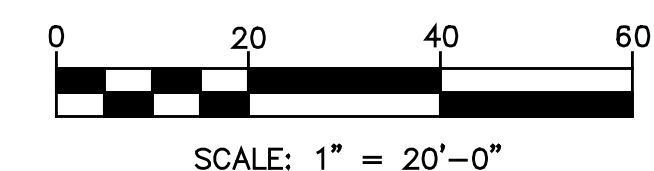
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DWG. NO.

SHT. 4 OF 9

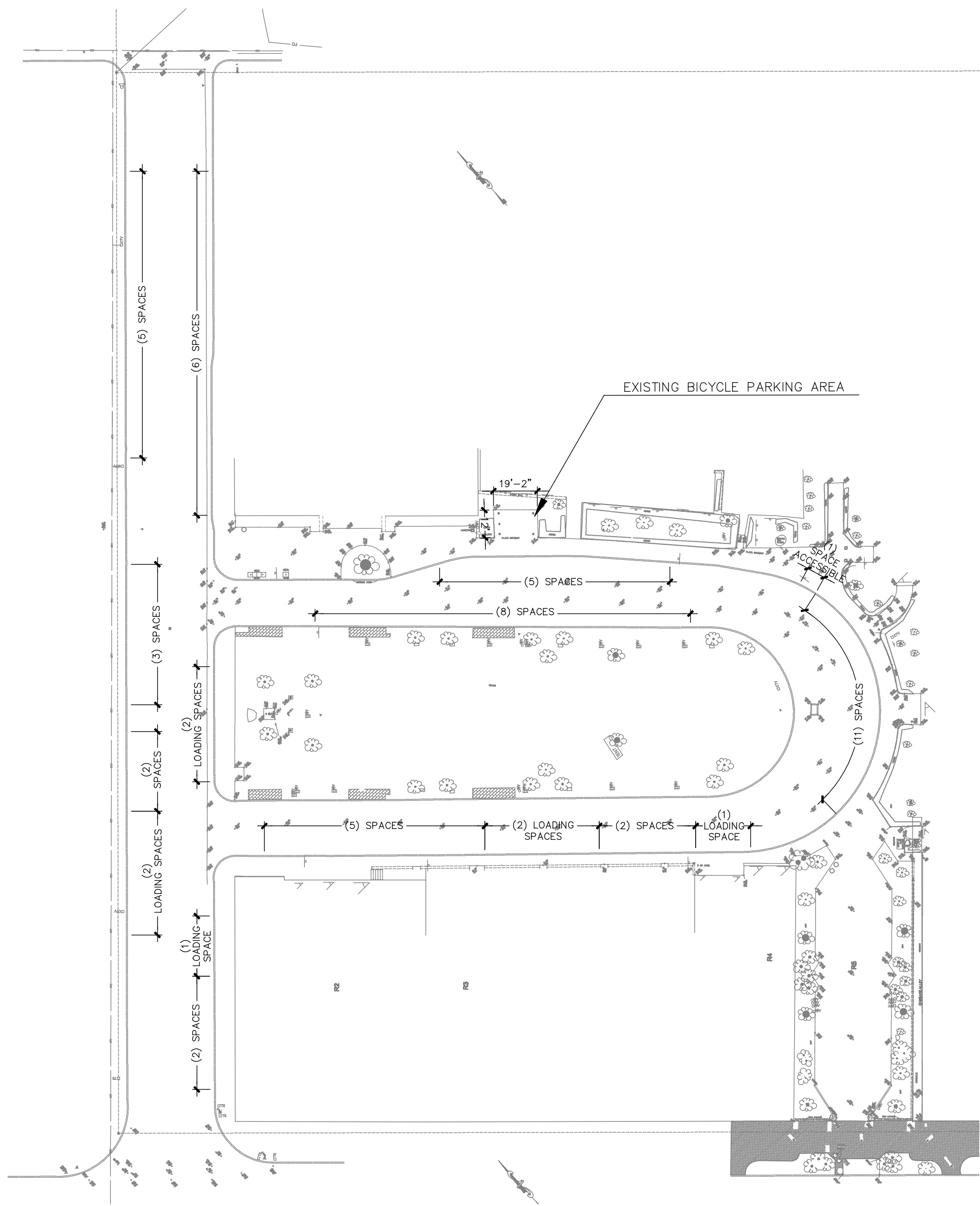




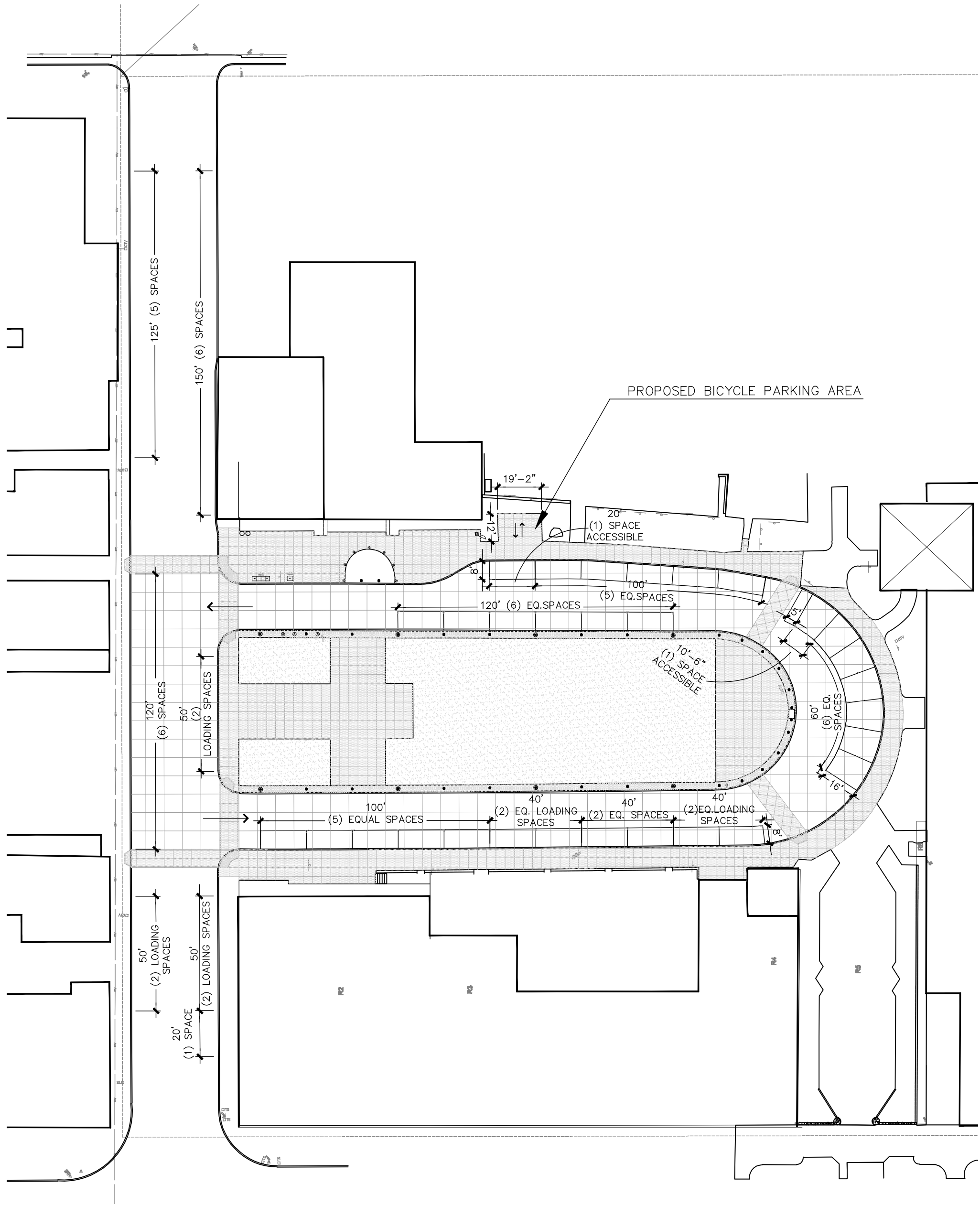
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EXISTING PARKING  
SCALE: 1"=40'-0"



PROPOSED PARKING  
SCALE: 1"=40'-0"

PARKING STATISTICS

EXISTING PARKING SUMMARY

DE LA GUERRA PLAZA:		
15 MIN. - 75 MIN. PARKING	-	(31) SPACES
LOADING / UNLOADING PARKING	-	(3) SPACES
ACCESSIBLE (HC) PARKING	-	(1) SPACE
PLAZA PARKING	-	(35) SPACES TOTAL

DE LA GUERRA STREET:		
15 MIN. - 75 MIN. PARKING	-	(18) SPACES
LOADING / UNLOADING PARKING	-	(5) SPACES
STREET PARKING	-	(23) SPACES TOTAL

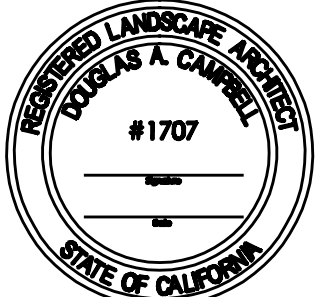
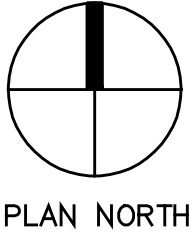
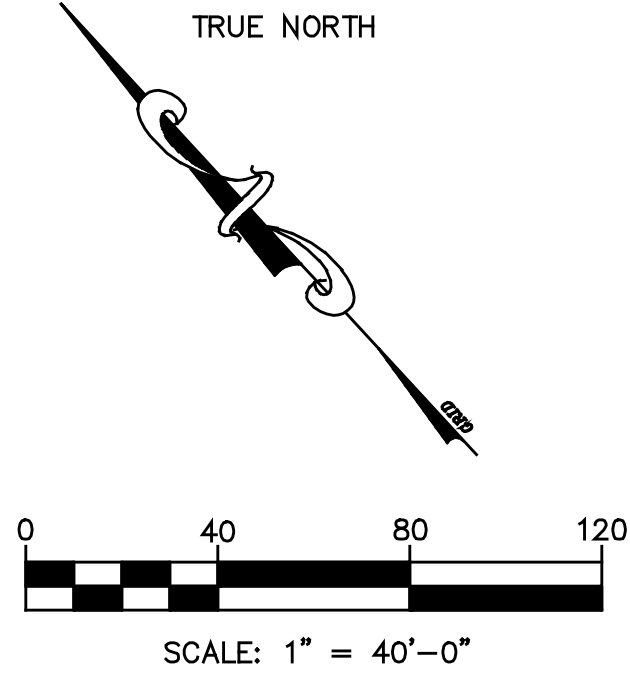
TOTAL COMBINED EXISTING PARKING	-	(58) SPACES
---------------------------------	---	-------------

PROPOSED PARKING SUMMARY

DE LA GUERRA PLAZA:		
15 MIN. - 75 MIN. PARKING	-	(24) SPACES
LOADING / UNLOADING PARKING	-	(4) SPACES
ACCESSIBLE (HC) PARKING	-	(2) SPACES
PLAZA SPACES	-	(30) SPACES TOTAL

DE LA GUERRA STREET:		
15 MIN. - 75 MIN. PARKING	-	(18) SPACES
LOADING / UNLOADING PARKING	-	(6) SPACES
STREET SPACES	-	(24) SPACES TOTAL

TOTAL COMBINED PROPOSED PARKING	-	(54) SPACES
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www.campbellcampbell.com



PUBLIC WORKS  
DEPARTMENT  
ENGINEERING DIVISION

APPROVED:	CITY ENGINEER	DATE
	ORIGINAL	SIGNED

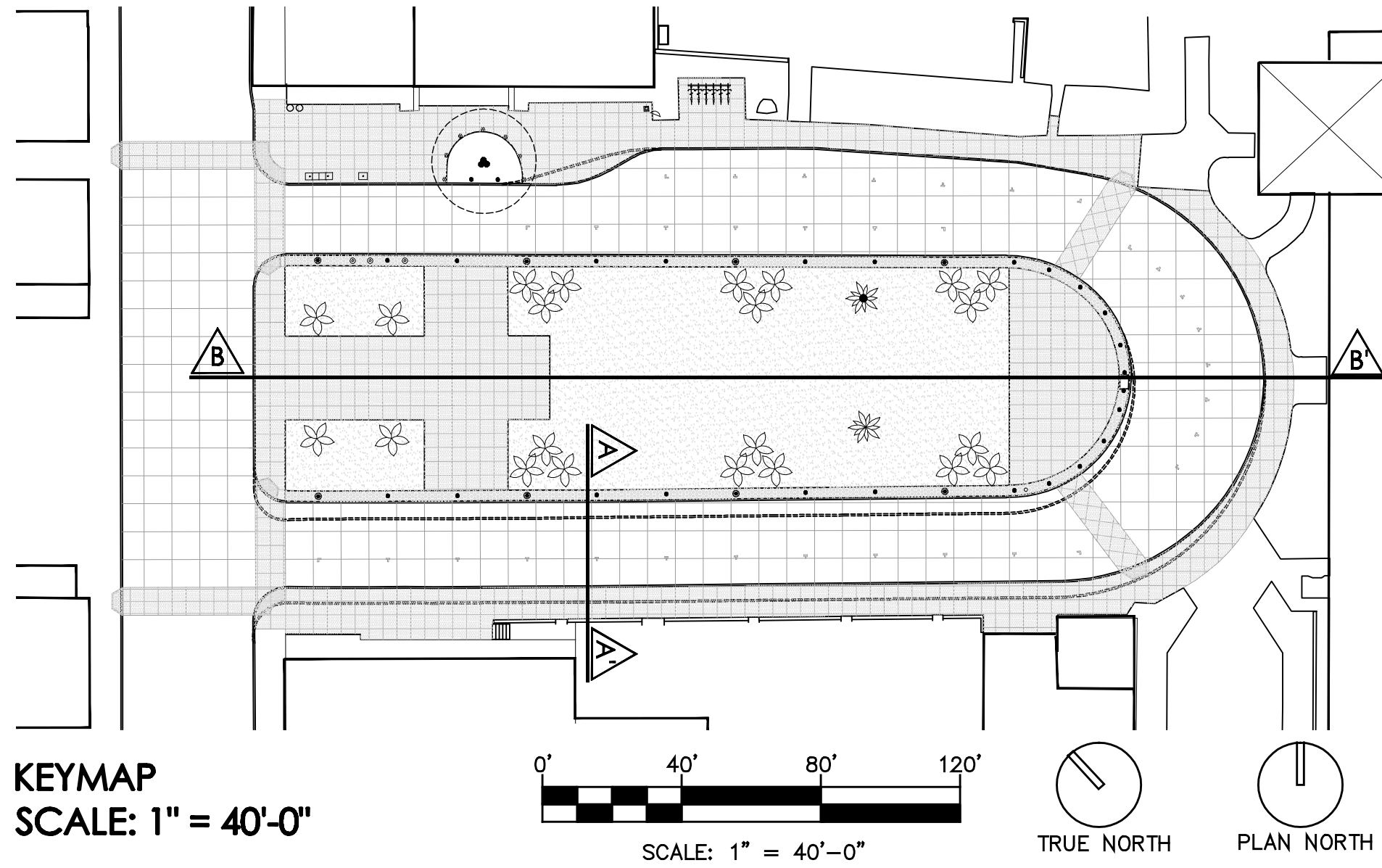
DESIGN	DC
DRAWN	CH
CHECKED	DC
30% DRAFT	

NO.	DATE	APPROVED	DESIGN	DC
1	08/02/10		DRAWN	CH
2	02/15/11		CHECKED	DC
REVISING				

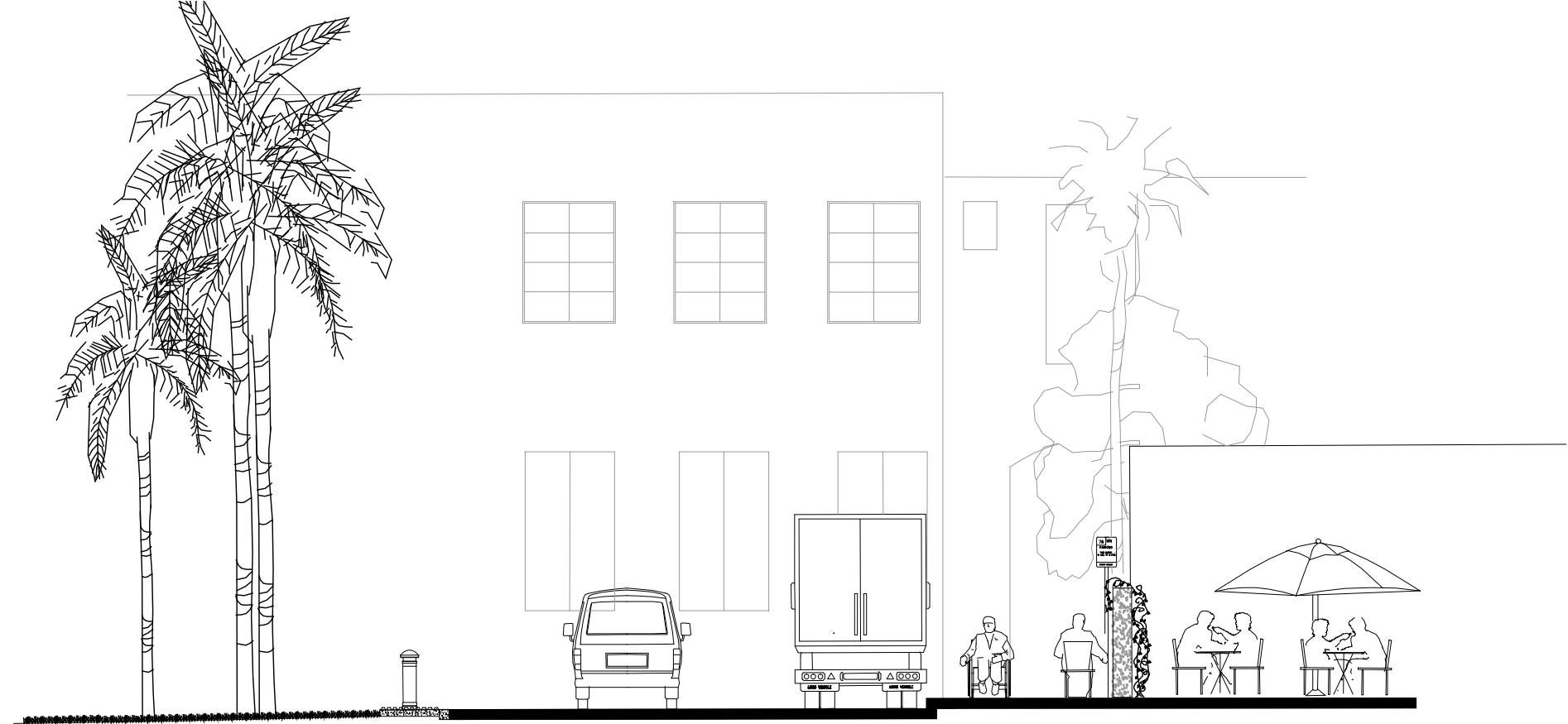
INFRASTRUCTURE IMPROVEMENTS PROJECT  
**PLAZA DE LA GUERRA**  
EXISTING & PROPOSED PARKING

PBW. NO.	-
PROJ. NO.	-
SHT. DES.	-
L-5.2	
DWG. NO.	
SHT.	7 OF 9





SECTION A - A'  
EXISTING CONDITIONS



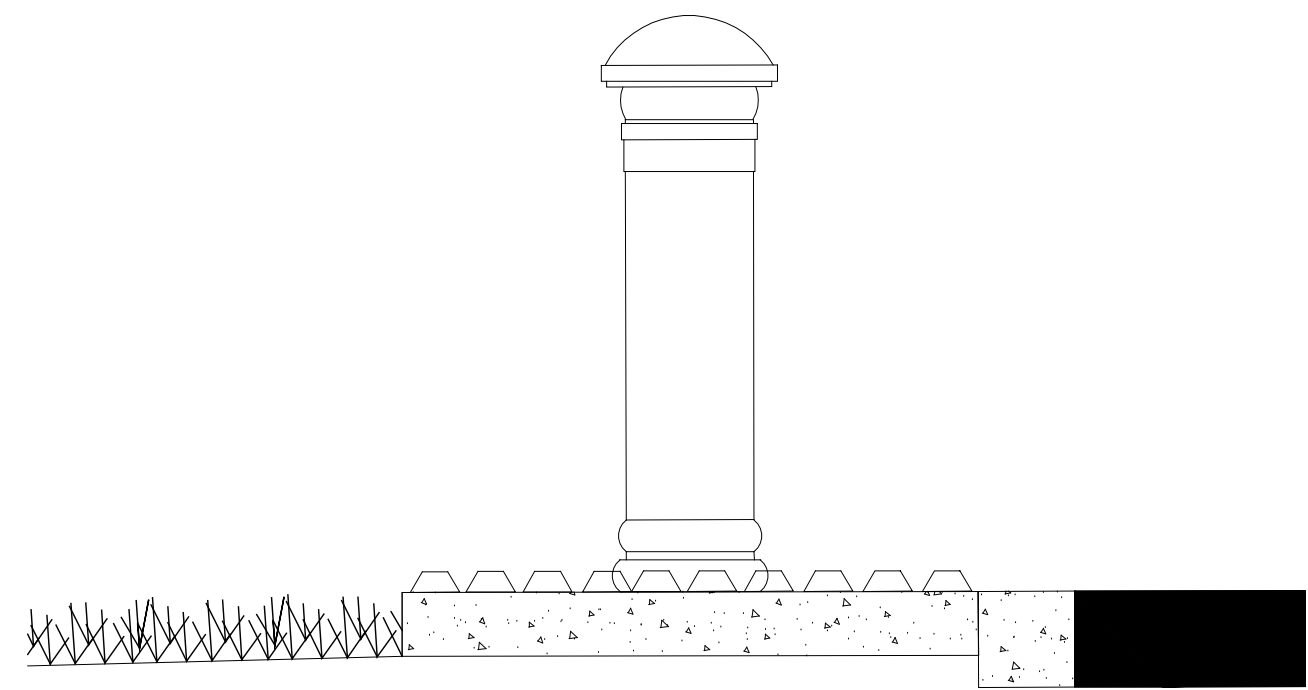
SECTION A - A'  
PROPOSED CONDITIONS



SECTION B - B'  
EXISTING CONDITIONS



SECTION B - B'  
PROPOSED CONDITIONS



BOLLARD  
ENLARGED SECTION

SCALE: 1" = 1'-0"



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PUBLIC WORKS  
DEPARTMENT  
ENGINEERING DIVISION

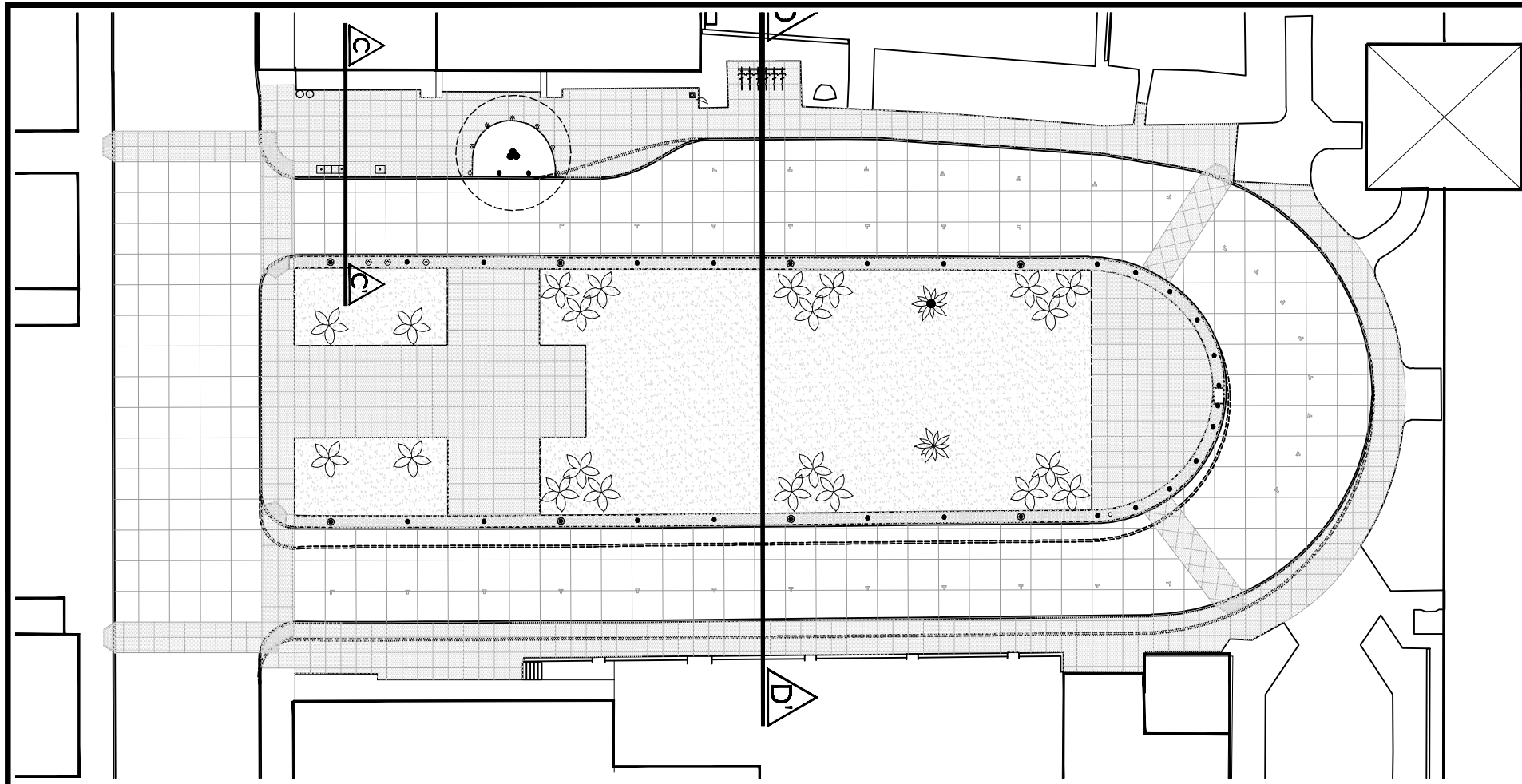
APPROVED: \_\_\_\_\_  
CITY ENGINEER  
ORIGINAL SIGNED DATE \_\_\_\_\_

DESIGN DC  
DRAWN CH  
CHECKED DC  
30%  
DRAFT

NO.	DATE	APPROVED	DESIGN	DC	CH	DATE
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2	02/15/11		DART PACKAGE SUBMITTAL			

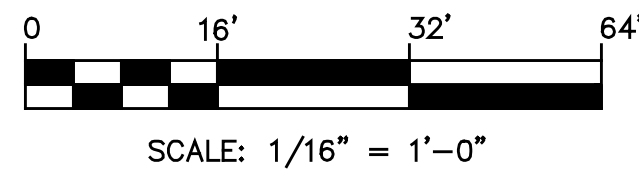
INFRASTRUCTURE IMPROVEMENTS PROJECT  
**PLAZA DE LA GUERRA**  
PROPOSED CROSS SECTIONS

PBW. NO.	-
PROJ. NO.	-
SHT. DES.	-
L-6.1	
DWG. NO.	
SHT.	8 OF 9



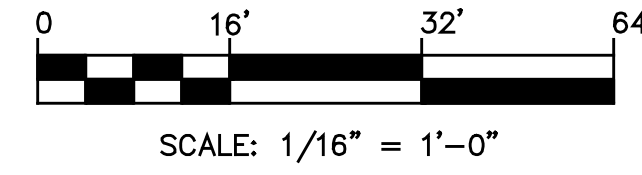
KEYMAP  
SCALE: 1" = 40'-0"

SECTION C - C'  
EXISTING CONDITIONS



SCALE: 1/16" = 1'-0"

SECTION C - C'  
PROPOSED CONDITIONS



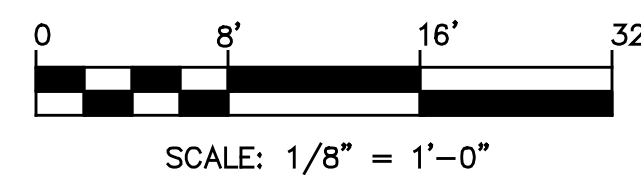
SCALE: 1/16" = 1'-0"



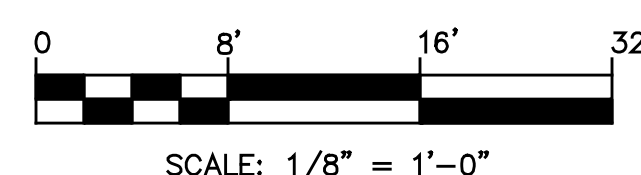
SECTION D - D'  
EXISTING CONDITIONS



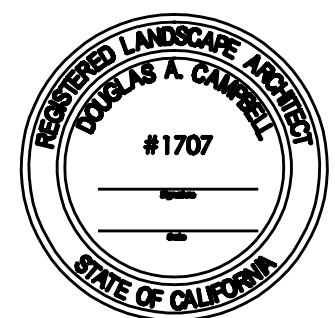
SECTION D - D'  
PROPOSED CONDITIONS



SCALE: 1/8" = 1'-0"



SCALE: 1/8" = 1'-0"



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ENGINEERING DIVISION

APPROVED: \_\_\_\_\_  
CITY ENGINEER  
ORIGINAL SIGNED DATE \_\_\_\_\_  
DATE \_\_\_\_\_

DESIGN DC  
DRAWN CH  
CHECKED DC  
30%  
DRAFT

NO.	DATE	APPROVED	REVISIONS
1	08/02/10		PRT SUBMITTAL - 30% DRAFT
2	02/15/11		DART PACKAGE SUBMITTAL

INFRASTRUCTURE IMPROVEMENTS PROJECT  
**PLAZA DE LA GUERRA**  
PROPOSED CROSS SECTIONS

PBW. NO. \_\_\_\_\_  
PROJ. NO. \_\_\_\_\_ SHT. DES. \_\_\_\_\_  
L-6.2  
DWG. NO. \_\_\_\_\_  
SHT. 9 OF 9

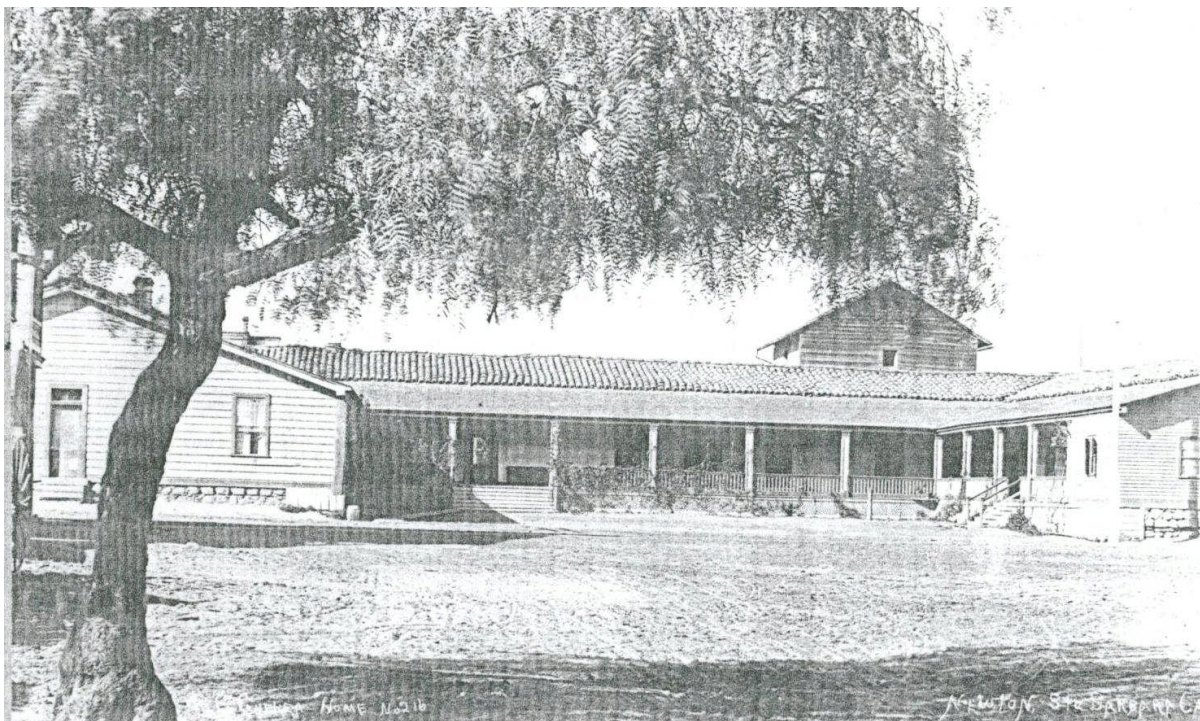


# APPENDIX C

## (Historic Photographs)



Photograph 1  
Looking east from the Casa De La Guerra (circa 1870)  
(Santa Barbara Historical Museum)



Photograph 2  
Casa De La Guerra (circa 1875)  
(looking north)  
(Santa Barbara Historical Museum)

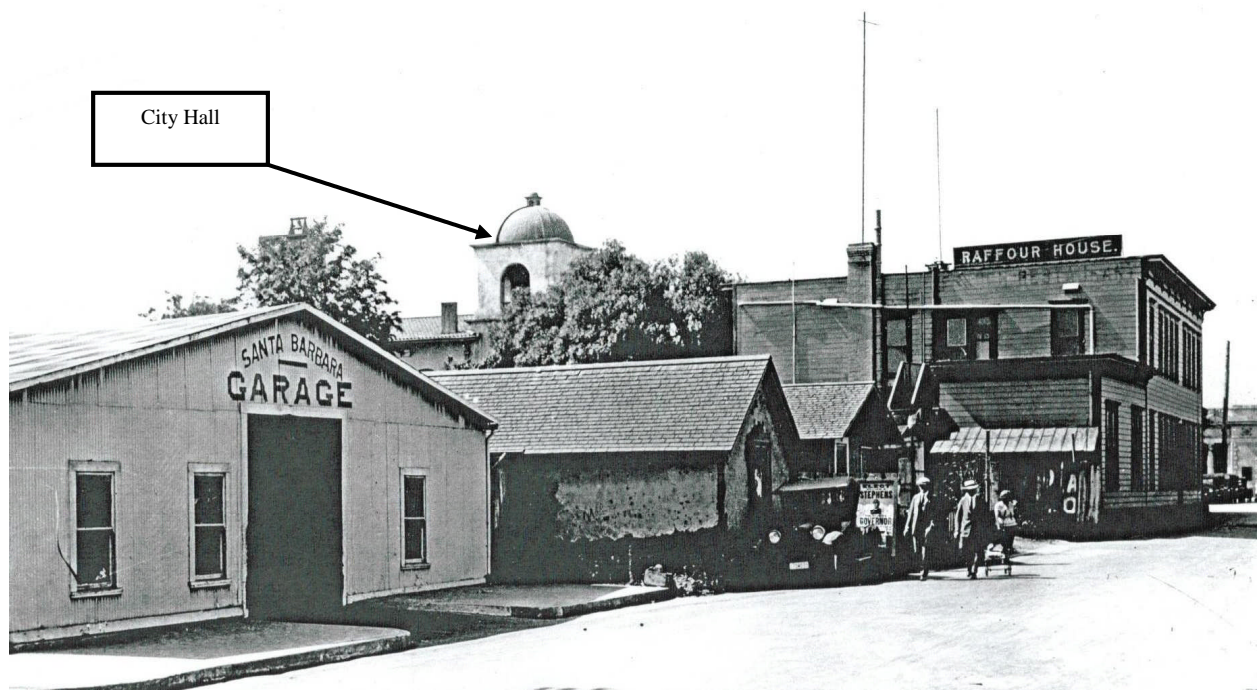


Photograph 2a  
City Hall (circa 1880)  
(looking south)  
(Santa Barbara Historical Museum)



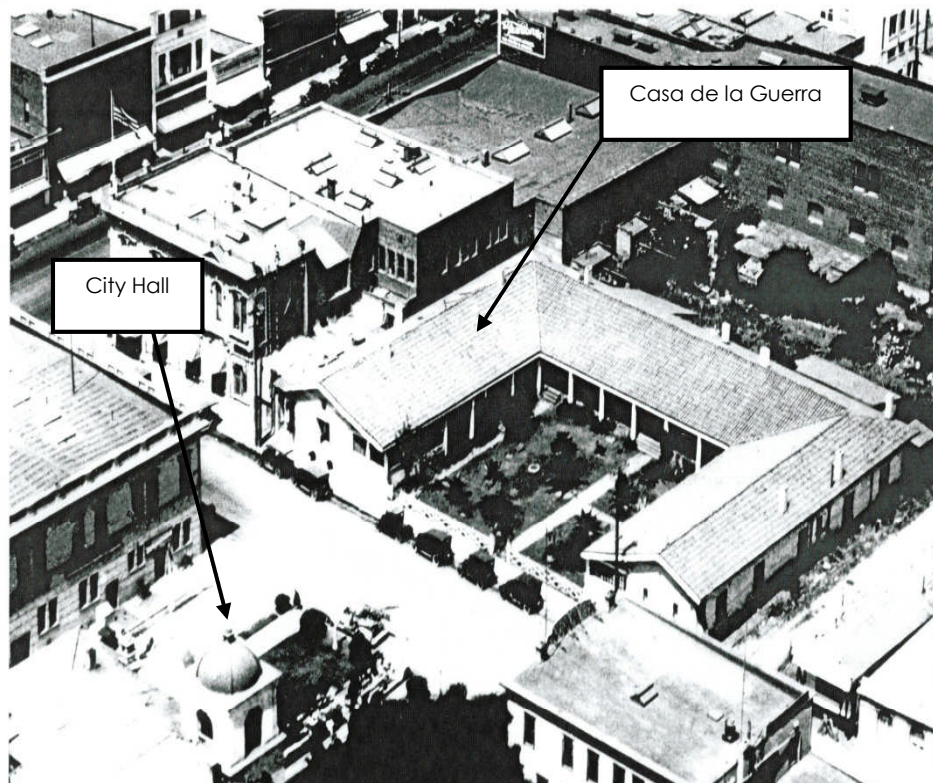


Photo 3  
Raffour House (circa 1890)  
(looking east) (Santa Barbara Trust for Historic Preservation)

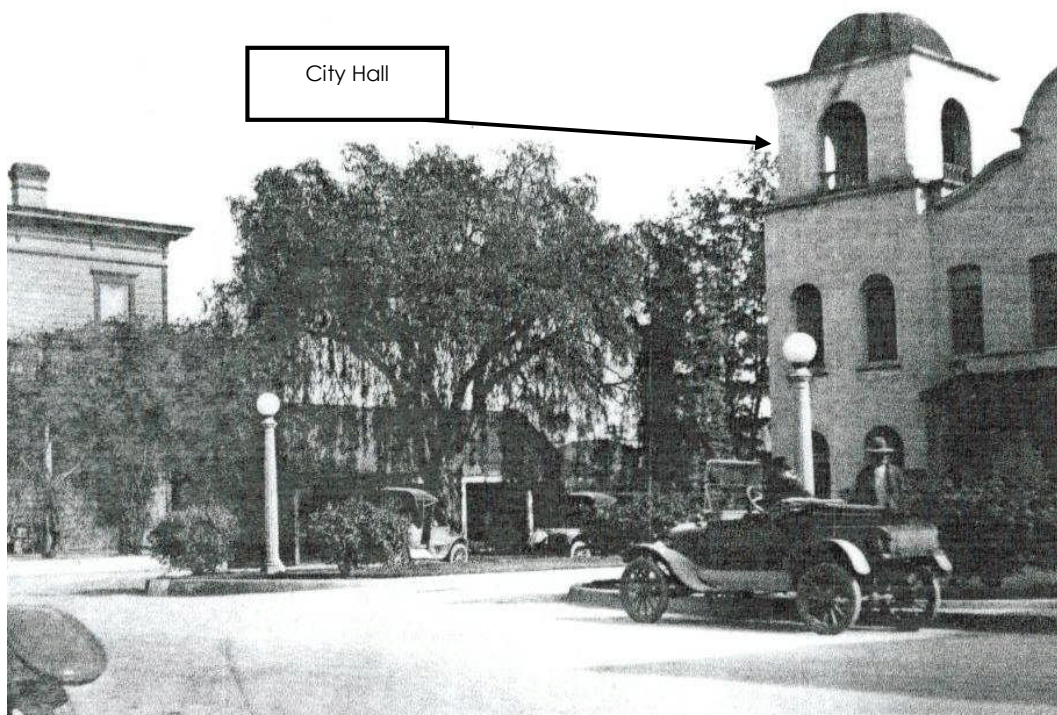


Photograph 4  
East De La Guerra Street  
Looking southwest along East De la Guerra Street from Anacapa Street  
(towards the Raffour House and original City Hall (circa 1920)  
(Santa Barbara Trust for Historic Preservation)





Photograph 5  
Aerial view of Casa De La Guerra and Original City Hall  
(circa 1920-1922)  
Looking northwest (Santa Barbara Trust for Historic Preservation)

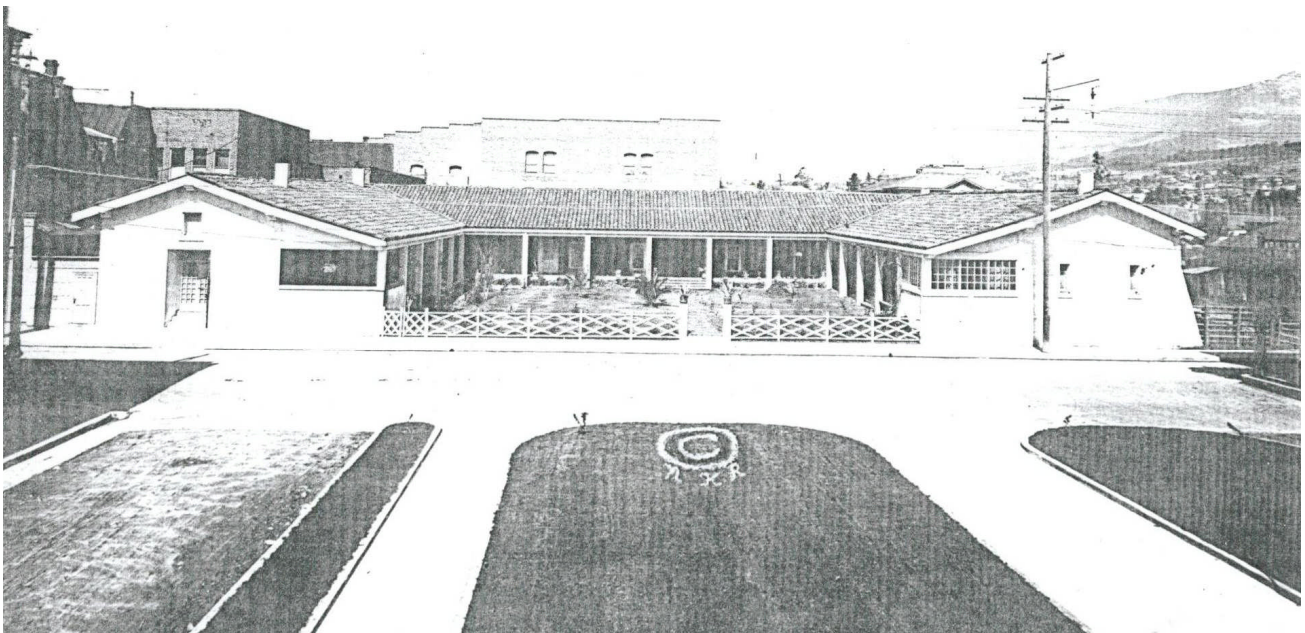


Photograph 6  
View of original City Hall in Plaza de la Guerra  
(Circa 1915)  
(looking southeast) (Santa Barbara Historical Museum)





Photograph 7  
View of East De la Guerra Street (depicting width of street  
before it was widened in late 1922)  
(Looking east)(Santa Barbara Historical Museum)

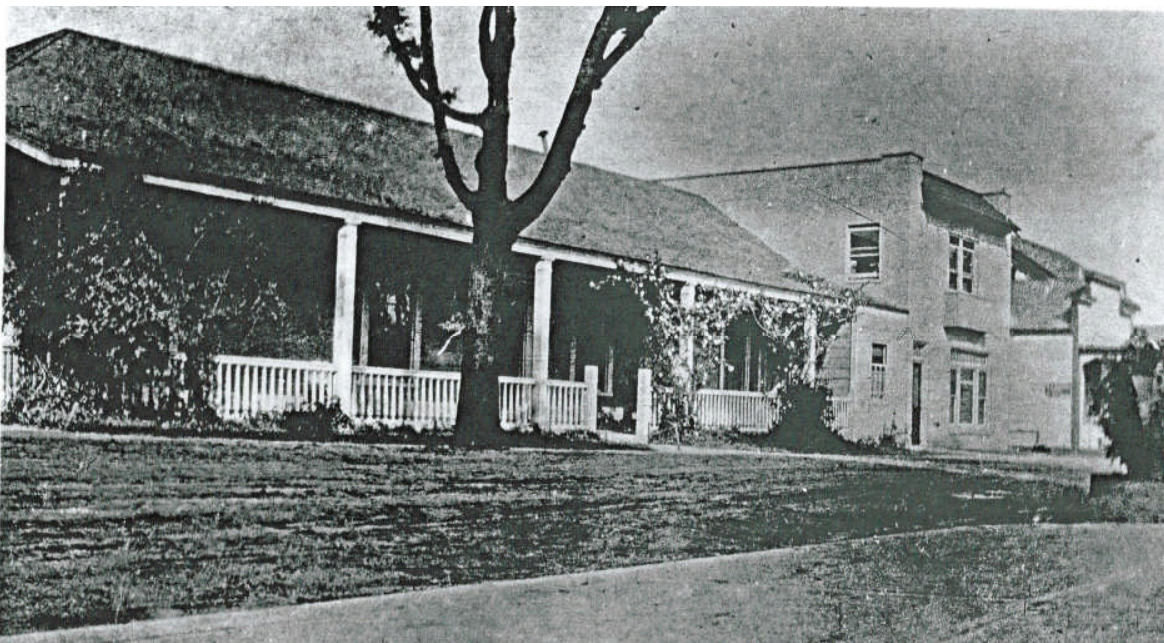


Photograph 8  
View of Plaza De La Guerra looking toward Casa De La Guerra  
(after Frances Underhill's renovation of the Casa in circa 1910)  
(Looking north)(Santa Barbara Historical Museum)





Photograph 9  
Removal of a Pepper Tree prior to Construction of  
Daily News Building (1922) (Santa Barbara Trust for Historic Preservation)



Photograph 10  
Abadie/Harmer Adobe (circa 1920)  
Looking southeast from Plaza de la Guerra (Santa Barbara Trust for Historic  
Preservation)





Photograph 11  
View of Plaza De La Guerra  
(Daily News building in background) (looking south)  
(1924) (Santa Barbara Historical Museum)

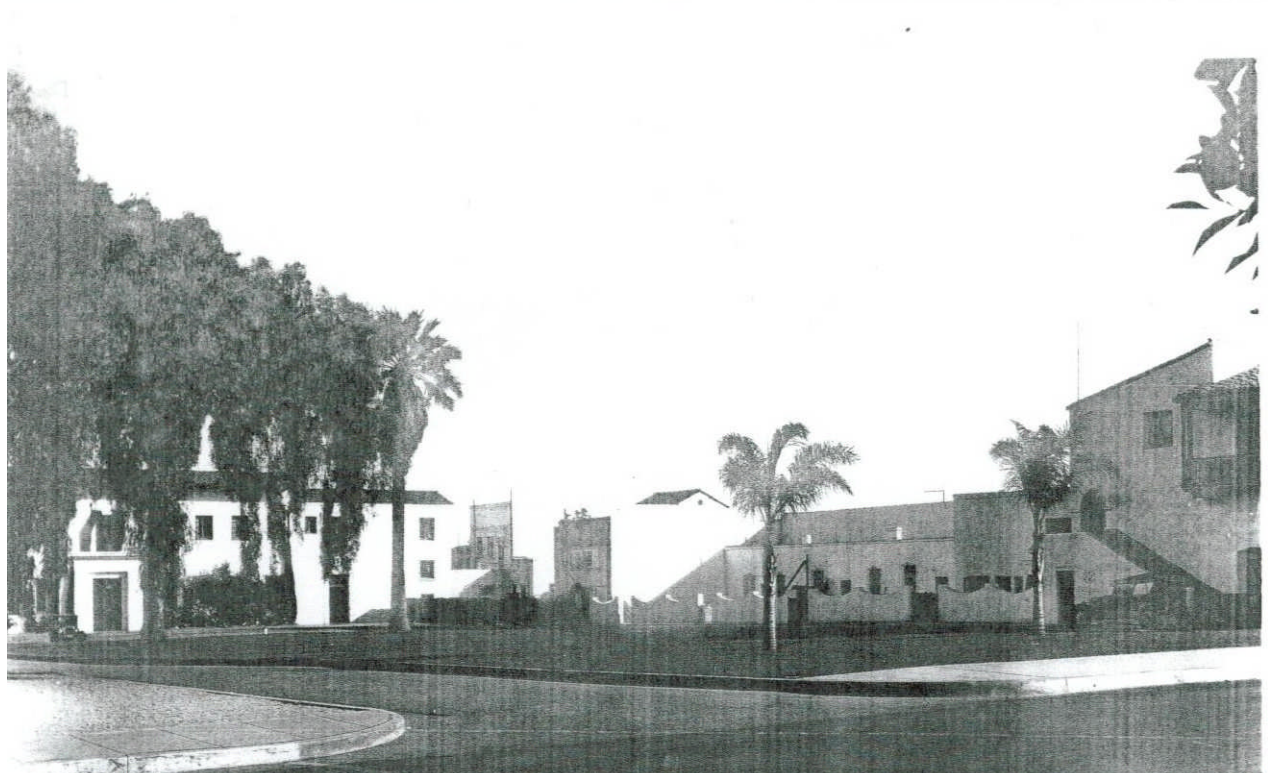


Photograph 12  
View of City Hall Shortly after its Completion in 1924  
(looking east)  
(Santa Barbara Trust for Historic Preservation)



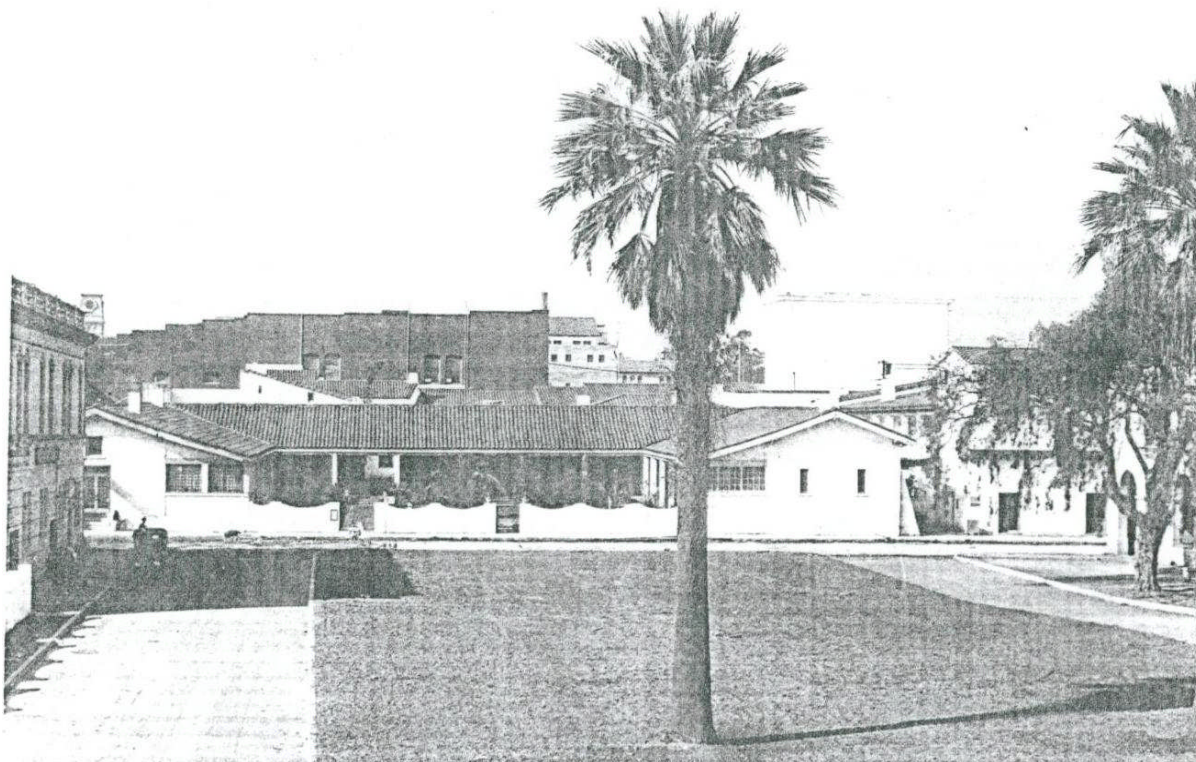


Photograph 13  
Plaza De La Guerra and City Hall (1924)  
(looking north)  
(Santa Barbara Historical Museum)



Photograph 14  
Plaza De La Guerra in 1924  
(looking southeast)  
Santa Barbara Trust for Historic Preservation)



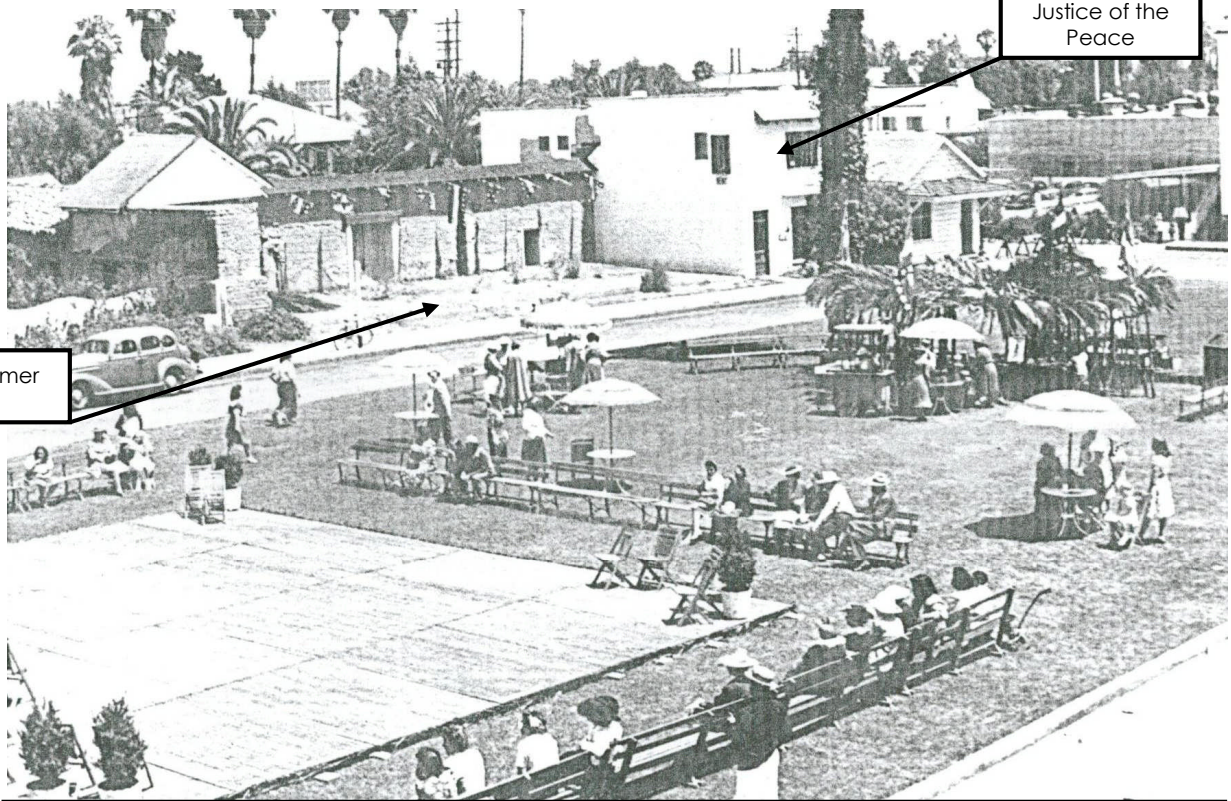


Photograph 15  
Plaza De La Guerra looking north toward Casa De La Guerra in 1924  
(looking north)  
(Santa Barbara Historical Museum)



Photograph 16  
Plaza De La Guerra and the Bothin Building (post-earthquake, circa-1926)  
(looking west) (Santa Barbara Historical Museum)





Abadie/Harmer  
Adobe

Justice of the  
Peace

Photograph 17  
Plaza de La Guerra  
Photo shows the Abadie/Harmer Adobe (badly damaged in 1925 earthquake)  
(circa-1940s)  
(looking east) (Santa Barbara Historical Museum)



Photograph 18  
Santa Barbara News-Press Building with Tower Addition (circa 1951)  
(looking northeast) (Santa Barbara Historical Museum)

# APPENDIX D

## (Current Photographs)





Photograph 1  
Northwest Elevation of City Hall at Plaza de La Guerra  
(Looking southeast)  
Post/Hazeltine Associates 2010



Photograph 2  
North Elevation of City Hall at East De la Guerra Street  
(Looking southeast)  
Post/Hazeltine Associates 2010



Photograph 3  
West Elevation of City Hall and Pepper Tree  
(looking east)  
Post/Hazeltine Associates 2010



Photograph 4  
South Elevation of City Hall  
(looking north)  
Post/Hazeltine Associates 2010



Photograph 5  
Plaza de la Guerra and the North Elevation of Santa Barbara News-  
Press building  
(looking south)  
Post/Hazeltine Associates 2010





Photograph 6  
Partial North Elevation of Santa Barbara News-Press Building (detail  
of tower)  
(looking southeast)  
Post/Hazeltine Associates 2010





Photograph 7  
 South Elevation of Casa de la Guerra  
 (looking northwest)  
 Post/Hazeltine Associates 2010



Photograph 8  
 South Elevation of the Casa de la Guerra  
 (looking northeast)  
 Post/Hazeltine Associates 2010



Photograph 9  
Caesar's Alley on the South Side of Storke Placita  
(looking east)  
Post/Hazeltine Associates 2010





Photograph 10  
Storke Placita  
(looking east)  
Post/Hazeltine Associates 2010



Photograph 11  
Bothin Building (746 State Street)  
(looking southwest)  
Post/Hazeltine Associates 2010



Photograph 12  
Plaza de la Guerra  
(Looking north toward the Casa de la Guerra)  
Post/Hazeltine Associates 2010





Photograph 13  
West side of Plaza de la Guerra  
(Looking north along the west side of Plaza de la Guerra)  
Post/Hazeltine Associates 2010



Photograph 14  
North side of East De la Guerra Street  
View of Oreña Store at 25 East De la Guerra Street  
and one of the Oreña Adobes at 27-29 East de la Guerra Street  
(looking northwest)  
Post/Hazeltine Associates 2010





Photograph 15  
End of the 00 block of East De la Guerra Street  
View of Oreña Store and the two Oreña Adobes  
at 27-29 East De la Guerra Street and 39 East de la Guerra Street  
(looking northwest)  
Post/Hazeltine Associates 2010



Photograph 16  
El Paseo's "Street in Spain"  
(looking north)  
Post/Hazeltine Associates 2010





Photograph 17  
El Paseo's "Street in Spain"  
(Looking east along East de la Guerra Street)  
Post/Hazeltine Associates 2010





Photograph 18  
Former Location of the Abadie/Harmer Adobe  
(Looking north towards south elevation of City Hall)  
Post/Hazeltine Associates 2010

Commemorative  
plaque honoring the  
100<sup>th</sup> anniversary of the  
founding of the City of  
Santa Barbara's  
Common Council  
in 1850 (dedicated 1950)



Photograph 19  
Plaza de la Guerra  
(Looking south from East De la Guerra Street)  
Post/Hazeltine Associates 2010





Photograph 20  
 Plaza de La Guerra  
 (Looking southwest from East de la Guerra Street)  
 Post/Hazeltine Associates 2010



Photograph 21  
 Plaza de La Guerra (Looking southeast from East De la Guerra Street)  
 Post/Hazeltine Associates 2010



Photograph 22  
Plaza de la Guerra (looking north)  
Post/Hazeltine Associates 2010



Photograph 23  
Plaza de la Guerra  
(Looking South from El Paseo's "Street in Spain")  
Post/Hazeltine Associates 2010





Photograph 24  
Plaza de la Guerra  
(Looking Southeast from State Street)  
Post/Hazeltine Associates 2010



Photograph 25  
Plaza de la Guerra  
(Looking north from the Santa Barbara News-Press Building)  
Post/Hazeltine Associates 2010



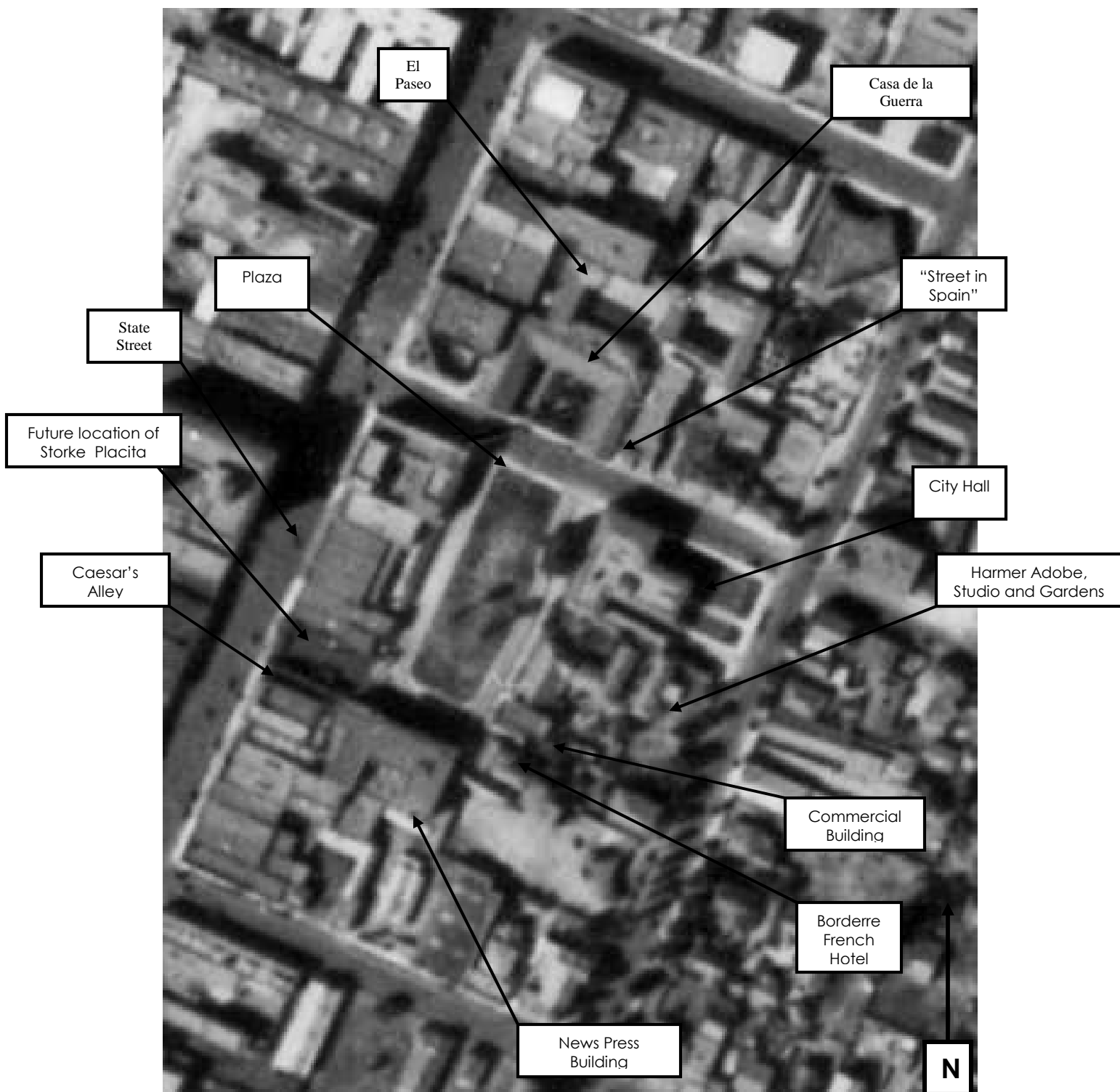
Photograph 26  
 Plaza de la Guerra  
 (Looking Southwest from East De la Guerra Street)  
 Post/Hazeltine Associates 2010



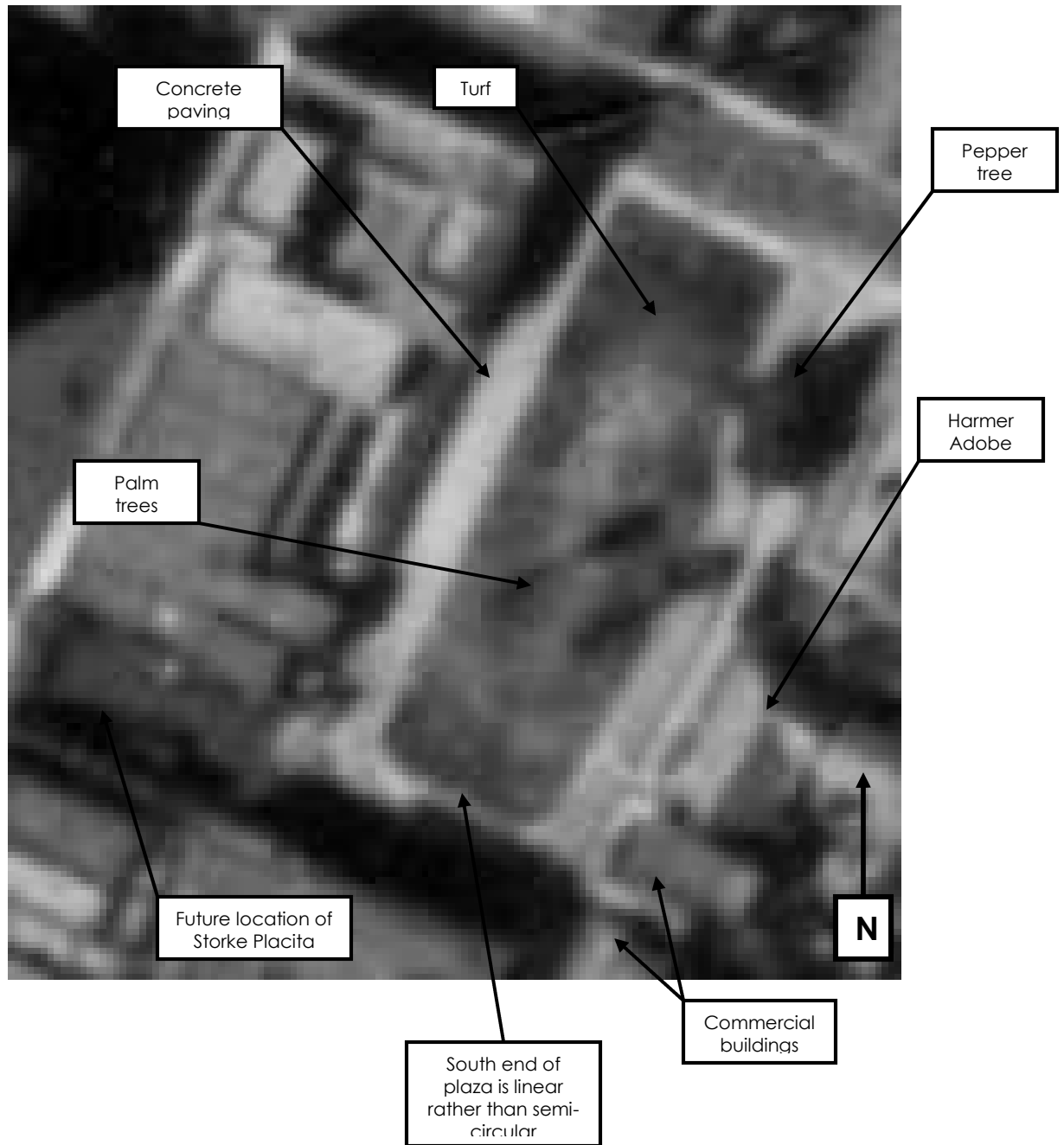
Photograph 27  
 Northwest Corner of Plaza de la Guerra (Looking Southwest  
 from the Casa de la Guerra)  
 Post/Hazeltine Associates 2010

# APPENDIX E

## (Aerial Maps)



Aerial Map #1  
 1928 Aerial Photograph of Plaza de la Guerra  
 University of California, Santa Barbara, Maps and Imagery Lab  
 (Flight ID:C-311-C, Frame #: B-11, Scale 1:18,000)

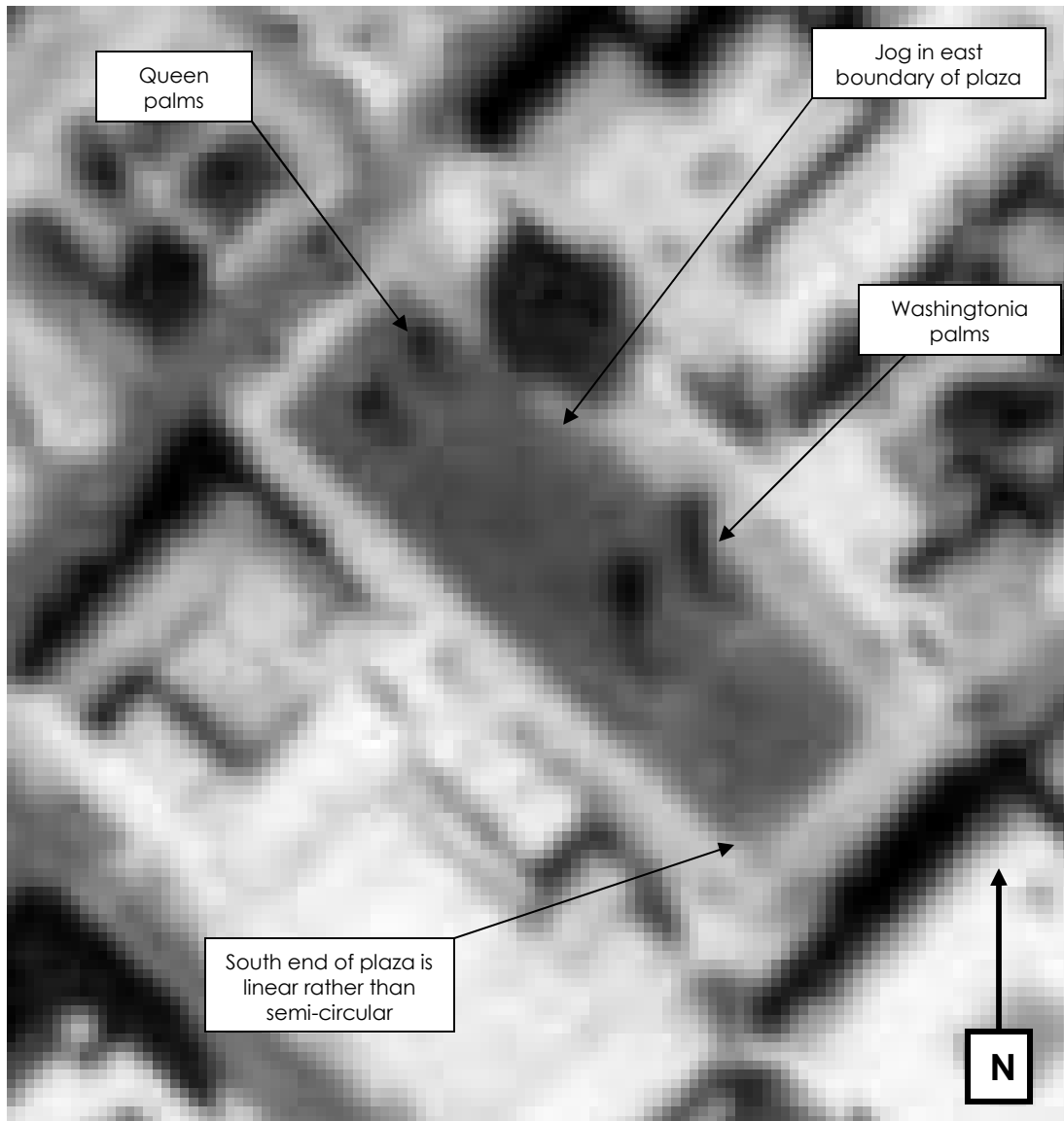


Aerial Map #2  
1928 Aerial Photograph of Plaza de la Guerra  
University of California, Santa Barbara, Maps and Imagery Lab  
(Flight ID:C-311-C, Frame #: B-11, Scale 1:18,000)





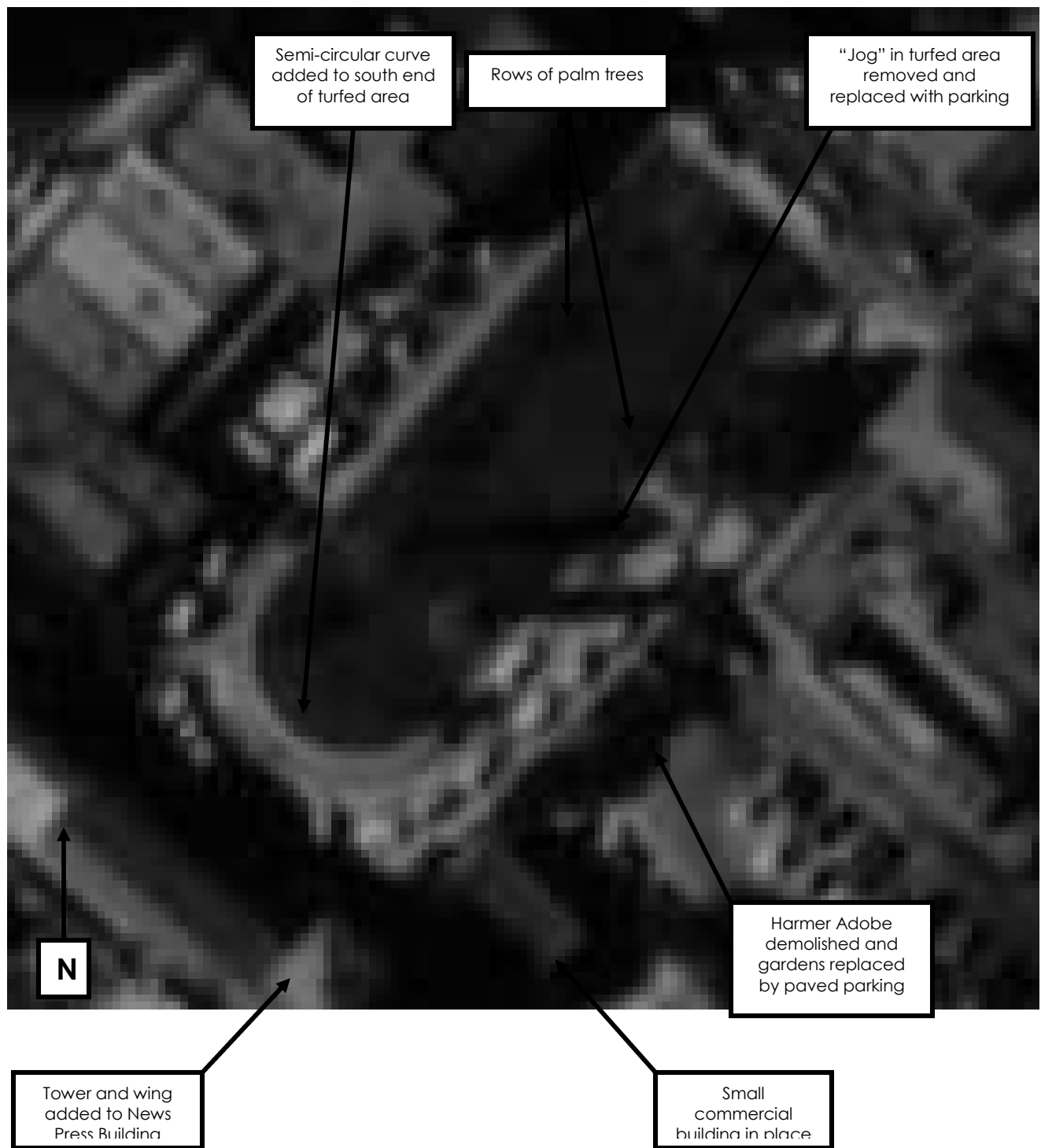
Aerial Map #3  
1943 Aerial Photograph of Plaza de la Guerra  
University of California, Santa Barbara, Maps and Imagery Lab  
(Flight ID: BTM-1943, Frame #: 4B-135, Scale 1:20,000)



Aerial Map #4  
1943 Aerial Photograph of Plaza de la Guerra  
University of California, Santa Barbara, Maps and Imagery Lab  
(Flight ID: BTM-1943, Frame #: 4B-135, Scale 1:20,000)



Aerial Map #5  
1959 Aerial Photograph of Plaza de la Guerra  
University of California, Santa Barbara, Maps and Imagery Lab  
(Flight ID:HA-GN, Frame #: 42, Scale 1:15,600)



### Aerial Map #6

1959 Aerial Photograph of Plaza de la Guerra  
University of California, Santa Barbara, Maps and Imagery Lab  
(Flight ID:HA-GN, Frame #: 42, Scale 1:15,600)